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The Musical Times

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1917.

PIANO-PLAYER MUSIC OF THE FUTURE.

BY ERNEST NEWMAN.

At the end of his article on 'The Foundations of Twentieth Century Music,' in the August number of the *Musical Times*, Mr. Edwin Evans throws out a hint as to the as yet almost unsuspected possibilities of the piano-player.*

Mr. Evans, with prophetic eye, sees these instruments playing a large part in the future development both of music and of musical sensibility. It is not merely that they will place most of the finest music in the world within the reach of thousands who have no time to work up a pianoforte technique of their own;

'composers,' says Mr. Evans, 'will write direct for this improved mechanism, thereby freeing themselves from all the mechanical restrictions appertaining to the use of ten fingers, which at present limit the number, rapidity, and distance of the notes used.'

I am glad to have the support of so thoughtful and progressive a musician as Mr. Evans for a thesis that I have long maintained. My own argument, often urged upon the manufacturers of these instruments and of the rolls for them, is that the piano-player is not simply an old-style pianoforte sounded by pneumatics instead of by the hand: it is a *new musical instrument*, from which we shall never get the best possible results

until composers learn the peculiar resources of it and how to exploit these.

I do not propose here to enumerate the many ways in which the present music rolls can be improved: the reader who is interested in this subject will find several suggestions set forth in articles of mine in the *Piano-Player Review* and elsewhere. I propose at present to discuss only one point,—that of how to develop a genuine piano-player idiom of composition. The prime essential is to forget the mechanism of the pianoforte, and the ten fingers to which it has pleased a niggard Providence to restrict us. Half the ingenuity of the writers of clavier music has been expended in trying to dodge the limitations imposed on us by the nature of the instrument and the nature of our hands. When instruments of the clavier type were poor in sustaining power, composers were driven to invent all sorts of graces to fill up the interstices between the various notes of the melody, so that the ear should be as little conscious as possible of any lapsing of the sound. When the feeling for sonority expanded, largely as the result of the development of orchestral music, composers tried to increase the tonal resources of the pianoforte by using the pedal as a sort of clumsy third fist: hence came the Field-Chopin technique that is the basis of the modern pianoforte idiom, the colour-range of the left hand being increased by leaving the pedal to hold a deep note while the hand itself moved far away and broke the chords up into arpeggios. Granados and others have developed this kind of technique to an extent of which Chopin never dreamed. But no matter what the ingenuity of modern composers and players, they can never get away from the fact that their total and final resources consist of a pedal and ten fingers. They may put on paper passages that would have astonished Couperin or Field, and that may even look impossible to the modern eye at first sight, such as this from the 'Goyescas':

but when the passage is found to be quite playable, it is simply because the composer has seen to it that a finger is never left idle, and that after it has struck a given note it can turn the business of maintaining it over to the pedal, while it itself goes looking for work elsewhere. This is the method that has done such extraordinarily good service in the most modern Bach transcriptions. But never for a moment can the transcriber or composer forget the limitations of the fingers and the hand. These limitations are serious; the most daring of pianoforte technicians

can do no more than dance in chains. Yet when an instrument is made that laughs at the limitations of the hand, it takes at least a generation before either composers or transcribers realise the gift that the genius of another man has given them—before they realise that they can now write as if they had twenty fingers, with an unlimited span. I do not mean that they should crowd as many notes into a chord upon the piano-player as there would be in an orchestral arrangement of the chord, for in practice there is a limit to the number of simultaneous notes that the pneumatics can make effective. By the skilful spacing of just four or five notes, however, they could attain effects of extraordinary sonority. Yet it is this

* I use this term in preference to 'mechanical instrument,' which hardly does justice to the part played by the performer in making music upon instruments of the pianola type.

spacing that they never seem to think about, simply because they still think in terms of the possibilities of reach of the two hands.

To see how the composers would benefit by regarding the piano-player not as another kind of pianoforte but as a new instrument, let us look at some of the dreadful warnings as to the folly of the old point of view that have been unconsciously given us by the transcribers. With clavier music pure and simple the problem offers, of course, practically no difficulties. What the two hands can do the piano-player can easily do (I am not speaking now of expression : that is an aspect of the case that does not concern us here). Ninety-nine out of every hundred pieces written for the clavier have simply to be cut for the piano-player as they stand. The only exception I would make is in the case of some of the older music that is liberally besprinkled with embellishments. Some of these come out so badly that, until some enterprising maker constructs a lighter instrument of the older type for use with pneumatics, it might be as well at times to omit certain of these graces from the melody. It is when we come to the arrangements of orchestral scores for the piano-player that we see how slow the makers and the transcribers have been to realise the nature of the new instrument they are working upon. There is a curious, unconscious conservatism in mankind that makes it cling to an old habit of thought or way of procedure long after the circumstances that brought it into being have passed away. In the early days of electric lighting, for example, the tendency was to make the apparatus resemble oil-lamps or gas-jets ; it was only by slow stages that people came to see that the problem of getting the best out of electric lighting meant acquiring quite a new technique of structure, placing, and shading. In countries where stone or brick buildings developed slowly out of wooden buildings, it was long a habit to make roofs and supports suggest a timber formation. A good deal of early pottery is worked in patterns derived from the interlacing of wicker in the still earlier kinds of vessel. Musicians will remember how long it took for a genuine instrumental style to develop : the first impulse of composers for instruments was to write in the style that had been determined by the limitations of purely vocal resources. So it was perhaps only to be expected that the first transcribers of orchestral music for the piano-player should take as their starting-point the already existent transcriptions of this music for the pianoforte. They overlooked one important point, however,—that these transcriptions were what they were because the transcriber had to 'fake' the music in order to bring it within the compass of two hands. Look, for instance, at the opening pages of the 'Meistersinger' Overture—especially bars 71 ff—in the full score and in Otto Singer's excellent arrangement in Breitkopf & Härtel's edition. In bars 71 and 72, Singer, in order to preserve the violin phrase, has to transpose the real melodic line an octave* lower than it should be. What should be the main melody thus becomes only a counterpoint, while the violin melody, that is really only a counterpoint, is made to look like the main melody. In bar 73 the proper arrangement is suddenly reverted to, with the result that this main melody is made to take a leap of an octave higher, instead of continuing in the one register, as in Wagner. In bars 76 ff, the effect of the sustained minim chords in the brass and lower strings cannot be reproduced in the pianoforte ; here the transcriber has to take refuge in the usual pianistic device of giving the lowest note to the pedal to hold,

and then letting the left hand take a chord some distance above it on the off-beat, with the result that the music has a jerkiness that is quite foreign to the stately sweep of it in the orchestra.* Now the cutter of the roll, instead of referring to the orchestra score, follows the pianoforte arrangement blindly, forgetful of the facts that the transcriber has had these little dodges forced on him by the limitations of the human hands, and that the piano-player could with perfect ease render both passages precisely as Wagner has written them.

Let us look at one or two more cases that show how far the roll-makers are from understanding the nature of the instrument for which they are working. A roll I have of the 'Siegfried Idyll' will serve the purpose well enough. This roll has evidently been cut from Josef Rubinstein's two-hand arrangement for the pianoforte ; it has certainly never been through the hands of anyone who knew the orchestral score, or at any rate of anyone who troubled to compare this score with the roll. Rubinstein's arrangement is an excellent one from the pianist's point of view. What the cutter of the roll has forgotten is, among other things, that an intelligent pianist makes considerable use of the sustaining pedal. Now the management of the pedal is to my thinking one of the weakest of the features of the piano-player at present. There are devices for letting the instrument do, as it were, its own pedalling ; but these are far from ideal. A musician who understands harmony and knows the work he is playing will prefer to use the pedal-lever in just the way he would use the foot-pedal if he were playing the music by hand. But as far as my own experience goes, the pedal-lever rarely acts with the same rapidity as the foot-pedal, either in removing or restoring the dampers, with the result that there is always a certain amount of harmonic blurring ; while it is impossible to achieve with the finger-lever the many delicacies and subtleties that the foot can achieve within a single bar. As yet only the broader effects of pedalling are to be had on the piano-player, and for some time to come, I think, the roll-makers would be well-advised to secure as many pedal effects as possible by means of the perforations : in this way the amateur player who knew nothing of pedalling would have the main effects ready-made for him, while the skilled musician would be able to devote more of his attention to the difficult niceties of the pedal. But in the roll of the 'Siegfried Idyll' of which I am speaking, not only is no attempt made to overcome the natural disabilities of the piano-player with regard to pedalling, but the fundamental notes of the harmony are sometimes not even cut to their proper length. Everyone will remember the passage for the two horns commencing thus :

Cor. I.

Ex. 2. *p* Cor. II. &c.

The second horn holds the tied semibreve through sixteen bars. It is obviously an effect impossible to

* In reality two octaves : but of course on the pianoforte the whole melody is rightly taken an octave lower than the flutes have it.

* It is true that on each of the off-beats Wagner gives an arpeggio chord to the harps ; but these do not break the massive continuity of the chord-formations in the brass.

reproduce on the pianoforte. If the G is held by the finger alone, it gets weaker bar by bar, and soon vanishes altogether. If it is held by the pedal, there results an appalling blurring of the harmony, and no ingenuity in pedalling can quite overcome the difficulty. Rubinstein has tried to solve the problem by an occasional re-striking of the note, and a cunning arrangement of pressures and relaxations of the pedal. The roll-cutter not only ignores all this, but actually cuts the G only the length of the first bar, lets it die into silence for some further bars, then cuts it again for a single bar, and so on. The effect is grotesque. At all costs the G should have been maintained, even if it meant a frequent re-striking of it; and of course it should be re-struck often enough to do away with the necessity for maintaining it with the pedal, with the consequent damage to the clearness of the harmony.

Look again at this passage:

where, the reader will remember, the chord is held softly by the strings for the length of two semibreves and a crotchet,* while the horns reiterate the C four times in triplets, and then six times in quavers with interspersed rests. The tempo is fairly slow. Anyone can foresee the result on the piano-player. The chord grows fainter and fainter and ultimately disappears, and we are left with nothing but the tap-tap-tap of the C. It would surely have been better for the cutter to have re-sounded the harmonic notes in the second bar. But even more certain is it—and this is the point I am moving towards—that here, as in the previous example, we are face to face with one of the fundamental weaknesses of the piano-player, that must be taken into consideration by any composer who wishes to write in accordance with its peculiar technique.

Another defect of the instrument that will have to be taken into account will be seen in the following passage :

shall have more to say about this passage later: here I simply want to draw attention to the trill. Wagner gives it to the violas, and *an octave higher* than it appears in the pianoforte score.

Now a trill in the violas on the B below middle C is a delicate effect, and one that is rendered even less obtrusive by the many timbres by which it is here surrounded in strings, wood-wind, and horns. But a trill on the pianoforte,—and still more on the piano-player—on the B that is an octave below this is a very different matter; it is almost unbearably rough. It certainly does not reproduce the effect Wagner intended, and by coming to the front as it does, instead of remaining in the background, it deranges the whole focus of the chord. If the B really had to be cut at this depth, the maker of the roll would have done better to omit the trill altogether; but he apparently did not realise that an effect that may be charming in the orchestra may be hideous on the piano-player.

Let us look at this passage a little more closely, however. In the chord at the commencement of the second bar, the semibreve E in the right hand is an addition of Rubinstein's; in the full score the only E is the one in the bass. The skeleton of the orchestral structure will be seen in the following quotation:

First of all, the melody is given out by flute, oboe, 1st clarinet, and 1st violins *in unison*, not, as in the pianoforte score, doubled in the lower octave. This doubling deprives it, and especially the violin triplet, of its proper grace and airiness. Then the G sharp on the fourth beat of the bar is held as a *crotchet* by the wood-wind, which do not take the triplet of the violins; and this G sharp is doubled *throughout the whole bar* an octave lower in the 2nd clarinet and 2nd violins, and by these latter and the bassoon an octave lower still. It is of prime importance in giving the chord its peculiar flavour; yet there is not a trace of it in the pianoforte arrangement. But we must not blame Rubinstein. He has done what any expert pianist and harmonist would have done under the circumstances. The G sharp being difficult to manage, he inserts an E, which goes a good way towards defining the quality of the chord: he doubles the melody in the right-hand because of the instinctive feeling that in the top part alone it would be rather too far from the bass he has written; and as the B is impossible in its proper place, he transposes it and its trill an octave lower. But why on earth all these fakes should be reproduced on the piano-player is a mystery understood only by the roll-cutter. The roll could have been cut to play the passage precisely as Wagner has written it. And I fancy that a roll-cutter who understood the difference between a piano-player and an orchestra would not have doubled the triplets in the third bar. They drown the melodic D sharp, and are altogether too beefy. I think the lower B would have been sufficient. These middle timbres of the pianoforte offer peculiar difficulties to the pneumatic instrument; and the prospective composer for it will need to study them carefully.

Let us look at just two more examples from the 'Siegfried Idyll' that will illustrate the folly of transcribing an orchestral score for the piano-player exactly as it stands. Here is the well-known bird-call

⁴ To be strictly accurate, in the second bar the lower notes of the harmony are struck out.

from the 'Ring' as it appears in the 'Idyll':

Ex. 6. Fl.

Ob. tr.

T.M.

The trumpet peals the motive out in its original form; between them they make a tremendous effect with the flute and oboe have it in a more elaborate form. In the Rubinstein arrangement, bar 2 appears thus:

Ex. 7.

The figure in triplets is one given, in the full score, to the 1st violins alone. The rest of the orchestra maintains loudly the chord of the seventh; the clashing of the D and C (shown more clearly in Ex. 6 than in Ex. 7) is insisted on in the flute, oboe, 1st clarinet, trumpet, 1st horn, and 2nd violins (in octaves). It is indeed the vital feature of the chord. On the pianoforte the upper part of the chord becomes a diminishing quantity every moment, owing to its height on the keyboard; it is the violin counter-figure that comes to the forefront. Now the player by hand has at any rate this advantage, that he can use his eyes as well as his ears. He may not hear the high D-C, but he knows the notes ought to be there; and, as often happens in these cases, his imagination supplies what is necessary. But the poor man who knows nothing of the 'Siegfried Idyll' but what his piano-player tells him will hear nothing but the clattering violin figure: this he will assume to be the *melody* that Wagner wrote, and this he will tack on to the real melody that is heard clearly enough in the succeeding bars. For at this point Rubinstein has been mercifully inconsistent. In the third bar of Ex. 6, Wagner repeats the descending violin figure, this time as the arpeggio of the chord of the

seventh on C instead of on D as before; but Rubinstein omits this second figure. Why then has he inserted it in the previous bar? Merely because he knew that the pianoforte resonance being what it is, the bare chord of the seventh would not fill the whole of the bar: something had to be done to keep the tone going, and he was glad to find this violin figure ready to his hand. In the succeeding bar, where he has interesting matter enough of another kind, he gives the makeshift violin figure the go-by. The roll-cutter has again followed him blindly in all his omissions and commissions; whereas what he should have done was to have ignored the violin line altogether, made sure by some means or other, that the top of the chord in bar two should have been heard throughout the bar, and given the whole weight of the pianoforte to making the full bird-call tell as effectively there as it does in the orchestra.

For a last illustration of the mistakes that are constantly being made in the rolls by the cutter slavishly following a pianoforte adaptation of an orchestral score, let us look at the following passage from the pianoforte version of the 'Siegfried Idyll': it is the continuation of quotations Ex. 6 and Ex. 7:

Ex. 8.

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T.M.

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&c.

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Ex. 11



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This, I think, would have sounded better on the piano-player in this form:

Ex. 9.

marcato. 6

The salient melodic line is that in the violins, which Rubinstein omits altogether. What is going on in the flute, oboe, and 1st clarinet is only a sort of excitement. But it is upon this mere tremolando that Rubinstein fastens in the second half of the bar; the result is that the flashing violin phrase disappears after the second beat—is lost like a river in the sand. The ascending arpeggios in the tenor in the pianoforte score have no place in Wagner: they are Rubinstein's device for procuring extra sonority. Why, one asks in despair, should the maker of the roll reproduce Rubinstein with this dogged fidelity when it would have been equally easy to reproduce what Wagner wrote? The D in the bass, combined with a simple statement, in the inner part, of the chord given out by the horns, bassoons, and lower strings, would have been quite sufficient to define the harmony and give it resonance; and against this harmonic background the violin phrase, set free from its wood-wind trimmings, would have stood out with the sharpness of definition that Wagner intended it to have.

These illustrations might be multiplied a thousand-fold; but enough has been said, I think, to show the thoughtlessness with which orchestral works are generally adapted to the piano-player, the undue deference that is paid to the ordinary pianoforte transcriptions of these works, and the complete failure to realise that the piano-player is not the old pianoforte manipulated by pneumatics instead of by the fingers, but a new instrument with undreamt of possibilities of effect. The next stage in the production of these rolls will have to be the arrangement of the scores *purely and simply for the piano-player*, by some one who knows the orchestral score through and through, knows what effects the composer was aiming at, knows which is foreground and which is background, understands both the resources and limitations of the piano-player, and knows how, in difficult cases, to utilise its resources in order to escape the consequences of its limitations. He will have to do precisely what the transcriber for two hands has to do,—translate the orchestral score

into terms of his own instrument, with the occasional faking that such translation demands.

The best way for the composer for the piano-player to begin to master the technique of his instrument is by the study of orchestral works in the form they assume in the present rolls. That will teach him, more quickly and effectively than anything else, the many things he must avoid. It will show him just where the piano-player is weak in sustaining power, in thematic stress, or in the differentiation of polyphonic voices, and also the curious individualities of timbre in the three main registers of the keyboard. He will learn, for instance, that an effect that is admirable enough in one part of the keyboard may be quite horrible a few tones lower down. A skilful pianist might be able to temper a passage of this kind to his instrument; on the piano-player this may be impossible. At the same time the composer will, of course, think in terms much larger than those of the ordinary pianoforte music. He will not forget that, even with two hands, the cunning massing or spacing of notes will give quasi-orchestral effects, as in the following passage from the 'Goyescas':

Ex. 10.

Appass. 3

and its successor:

Ex. 11.

dim. *rall.* &c.

where first of all the massed resonance of five octaves is brought into play, and then, as in bar 3 of the second quotation, a peculiarly rich, organ-like effect is made by writing in three parts only, with the bass

widely separated from the upper two. But even in planning pure pianistic effects he will not need to be constantly thinking of the limits of the capacities of the ten fingers. Here is another passage from the

'Goyescas' that will illustrate what I mean :

Ex. 12.

&c.

The melodic line to be brought out is as follows :

Ex. 13.

Granados has here unconsciously lighted upon what will be one of the strong points in the technique of the piano-player composition of the future,—the power to phrase a melody in the rich middle register of the pianoforte, with supporting harmonies below and decorative lines above it. But see how the necessity for always thinking of the fingers hampers Granados. In the bass he can venture upon nothing more than a single note, because it is the pedal that has to hold it, the left hand being required higher up to play the main melody. At the commencement of the second bar, the change in the harmony necessitates a new bass note. The left hand being needed to strike this, the right hand has for the moment to take up the melody, which can be entrusted to the left hand again as soon as the pedal can take over the harmonic support as before. This necessity for bringing the right hand down to do the left hand's work compels Granados to relinquish his upper counterpoint at the commencement of the second bar. This is where the piano-player will show its superiority : it could both have given out the melody and maintained the flow of the decorative counterpoint without interruption. In the next bar, Granados, in despair, has to write a passage that is flatly unplayable by human fingers precisely as it is written :

Ex. 14.

It is impossible to play the first chord in the two lower staves except as an arpeggio. In the next bar, Granados has to resort to contortionist tricks to get his quasi-orchestral polyphony :

Ex. 15.

All these agonies of soul and of body will be spared to the writer for the piano-player. He will not only be able to get with ease effects such as those Granados was after, but he will be able to keep two or three strands of polyphony going all the time, instead of having to abandon one of them now and then.

He will conceive the instrument, as Granados does in passages of this order, as a kind of orchestra. Some excellent rolls are cut of four-hand pianoforte arrangements of orchestral works. The composer for the piano-player will not proceed on this basis, however. He will rather look upon the pianoforte as a three-hand instrument, or, perhaps, I ought to say, a three-performer instrument. There are three clearly-defined registers upon it, each with its special timbre. The possibilities of combination among these timbres have never yet been even approximately exploited by composers. The reader will be able to imagine for himself the effects that could be made by a bass in the lowest register, a singing melody in the middle, with its own harmonies, and an arabesque ranging

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over two or three octaves of the upper register. Some of the French composers—Ravel, for instance, in his 'jeux d'Eau'—are beginning to realise the uses to which the glassy timbres of the higher notes of the pianoforte might be put; but the composer for the pianoforte pure and simple will always be hampered by the limitations of the hands. It is only by a sort of orchestration of the pianoforte that its full resources will be revealed; and that orchestration can be realised only by composers who know how to write for the piano-player as a quite new and unique instrument.

MUSICAL CRITICISM.

BY COLIN McALPIN.

In a question of this sort, where there is so much ambiguity of thought and divergence of opinion, let it at once be admitted that we must make allowance for differences in temperament, all of which are worthy of a generous consideration. Tastes differ in art as in other human pursuits. Whilst a certain type of musician may get on very well with Strauss, Schönberg might conceivably 'get on his nerves.' One man's meat is another man's poison. And this is singularly true of art. Not being an exact science, art depends largely on the original endowment and natural predilection of the artist, critical or creative. Neither does this invalidate beauty, as an organon of truth, in any one of its many forms and aspects. It really only means that truth, in terms of the beautiful, is—as distinct from science or philosophy—an imaginative and eclectic affair.

In art we differ because we differ in ourselves. It is the expression of the immortal soul and interior personality of man. Unlike science, which pays no heed to diversity in human nature, art is the necessary outcome of what we are in our inmost selves. Whilst the one seeks to establish truth from without, the other strives to express truth from within. Just, therefore, as characters differ, so, too, do the various schools of art. And just as differences in character make for the enrichment and diversity of life, so the varied types of beauty, musical or otherwise, make for the enhancement of all that is artistic. The world is but a gallery of men and women, in diverse postures, colours, and adornments; and to walk this glittering gallery of life's array is to be charmed and surprised by the infinite variety of humanity. So one composer may represent a certain kind of character in his music, and another may represent a character of a totally different kind; whilst both are fulfilling a very real function in the realm of aesthetic expression.

This, moreover, need not blind us to the fact that there is some perfect type of humanity which gathers up, in one supreme focus, the best that is in each one of us. And the composer who could express in orderly complexity and unified diversity the many facets of the human soul would go a long way towards voicing perfection in man. Just, therefore, as there is a perfect character, so, too, is there some perfect type of musical beauty which makes it one with moral, spiritual truth,—a perfectly beautiful soul animated by a harmonious faculty, a tuneful talent dominated by a complete character.

But myriad-minded man is, at best, but a finite, bounded creature; and it is given to no one concreted personality to give expression, musical or otherwise, to the absolute and infinite in beauty. Even the many-sided Shakespeare of consummate craft has failed to limn for us the portrait of the purely spiritual man. And the natural inference to

be drawn from all this is that it is by no means a sign of musical superiority to belaud one type of music and belittle another; it is rather a sign of musical-mental limitation. To fail to appreciate what is good in others is to confess the lack of it in ourselves.

Tyndall, in a presidential address of many years ago, has a finely-worded passage which, were we to substitute the names of some of the great composers, would read pertinently enough. He said :

The world embraces not only a Newton but a Shakespeare, not only a Boyle but a Raphael, not only a Kant but a Beethoven, not only a Darwin but a Carlyle. Not in each of these, but in all, is human nature whole. They are not opposed, but supplementary; not mutually exclusive, but reconcilable.

We must, then, respect the constitutional bias and temperamental tendency of the artist. Every man's art is imbued with his own individuality: every man's appreciation is tinctured with his own disposition. For art, which emanates from the free play of imagination, is mostly indebted for its functional origination to the affectional activities of soul. And its very freedom should put a curb upon the strictures of unbridled dogmatism.

There are, for instance, not a few ingenuous souls who see in art the not too serious mission to enliven and exhilarate, rather than to edify and enthuse. Music, to such, is but a pleasing pastime; the sport of fancy and the play of thought. To such as these, the gay—if not frivolous, the pleasant—if not superficial, makes most appeal. Others, again, have natures more intense and deeply earnest. They are the prophetic souls who crave some intimation from the great 'Within'; who yearn for some unveiling of the great 'Unseen,' some revelation of the great 'Unknown.' To such, therefore, music must come as an inspiration, a divine assurance; some echo of the 'still, small voice' of the invisible Singer within the veil. To them—mostly unsophisticated souls, though mystically touched beyond the ordinary type of men—it is as some friendly hand outstretched from the curtained darkness of a vexed and tangled world.

It is recorded of the big-souled Beethoven that, on hearing of the loss of some poor widow but recently bereaved, he led her gently to the pianoforte and played her one of his compositions—tones of tender sympathy which did more to alleviate her heart of sorrow than any discourse of the learned mind. His consolatory music wrought in her a change of heart: it found for her a heavenly peace and lasting calm of soul. Full of gratitude, her only word of thanks was a faltering—"now I understand."

But there are other tuneful souls who are natively fearful and timid of attributing to music the power of spiritual persuasion. They hear only its message of sensuous sound: they heed its ministry of sensorial pleasure alone. Even some meritorious musicians will smile at a moral interpretation of their art. They fall foul of a purely idealistic view of music, forgetful of the one supreme fact that all true art has dealings with the ideal alone. And this is peculiarly true of music, whose ethereal essence is so surely touched to finer issues of the beautiful. An unidealistic musician is an anomaly: a prosaic composer is a strange phenomenon.

But let us regard our subject from a comparative point of view; it will help us greatly in our attempt at estimating the delicate office of musical criticism, as well as the many subtle difficulties it has to encounter. Now criticism is most at home when dealing with tangible ideas and definite statements. Hence, whilst we may either assent to, or dissent from, the findings of the intellect, we either approve, or disapprove, of works of the imagination. That is to

say : whereas truth exists to be apprehended, beauty exists to be appreciated. Science, therefore, which explains, deals with clear and precise conceptions, and so incites to accuracy of judgment : art, on the other hand, which expresses, arouses in us certain conditions of mind, and so excites our indefinable enthusiasm. The one treats of matters of fact, whereas the other traffics in modes of feeling. And obviously definite ideas are more amenable to criticism than are the subtler moods of mind. So whilst you might contradict a scientific statement, you would rather condemn a state of soul. We can either agree, or disagree, with a theory of science ; but we either like or dislike a work of art. We can prove a proposition, but not a poem : we can prove a statement, but not a symphony. It is the difference between proof and approval, the letter of dogma and the spirit of truth : it is the difference between intellect and character, logic and love. And music belongs to the imponderable things of beauty. It is not to be tried and tested, as it were, according to some chemical formula : it is experience, not experimentation. Though we speak of orchestration as the 'chemistry of sound,' we cannot put an overture into a crucible, or a symphony into a glass-retort. In other words, science is either correct or incorrect, whereas art may be either worthy or unworthy of our admiration.

Thus whilst science must be either right or wrong, art can be either good or bad, with innumerable shadings off from the one to the other. Being so closely allied to character, art shares with it just such finer moralistic graduations as make so difficult the many ethical problems which the more exacting casuist has to face. On the other hand, science, of its very nature, aims at an irreversible judgment, a frank committal. Here there are no nuances of thought, no shades of meaning, as in poetry ; no melting moods, no transient phases, as in music. It is unambiguous in its utterance : it speaks with no uncertain voice. It treats of plain, unvarnished facts that stand as rocks which cannot be removed. This, at least, is the one desirable objective of the scientific mind. Hence art and science are not so much opposing as complementary opposites. They are supplementary to one another. (It must not be forgotten, however, that even in science our reading of nature is, in a sense, anthropomorphic.)

But herein creeps the difficulty of musical criticism. For music is more an influence of which we either approve or disapprove. It has for its aesthetic mission the inward renewal of soul. It behoves us, therefore, not only to be catholic in our tastes, but broad-minded also in our judgment. No man can prove a man's admiration for a certain kind of music to be either right or wrong ; no one can prove a certain type of composition to be either good or bad, in the same sense that one can prove conclusively a mathematical computation. What we most need, then, is a sort of 'higher criticism' which estimates, beyond all other things, the attitude of soul the music takes ; nor pays too great a heed to the unessential accidents of art.

Similarly, the more formal and definite a work of art, the more liable it is to decisive criticism. Roughly speaking, the relation which science bears to art is in a sense similar to the relation which plastic beauty bears to beauty which is shapeless. We can say of a picture, for instance, that it is out of drawing, and of a building that it is out of proportion ; since here we have something externally defined—lines and lineaments, curves and contours, that are measurable in space. But this is scarcely so with the more delicate measures of poesy, or with the more subtle spirit of music. Since in the one case we are dealing

with thoughts, not things ; whilst in the other we are dealing not even with thoughts so much as with temperamental tendencies current in the mind. Though we speak of form in music, and of scansion in poetry, musical design and poetic metre bear no comparable resemblance to the measurable, spatial objects of either painting, sculpture, or architecture. Form in music, which is a purely arbitrary affair, is quite distinct from form in nature : colour in instrumentation is entirely different from the varied hues and colourings we see in the world around.

Length of line, again, in poetry is not the same as length of line in drawing. Though we speak of fee in metrical verse, they cannot be submitted to any standard of lineal measurement. The fact is, neither poetry nor music has anything to do with the metrical properties of space. When we speak of rising to the heights of aesthetic enthusiasm, we do not exactly think of some stately tower tapering to the skies. In a word, for what we roughly term the mimetic arts we have a norm or standard in nature with which they can be compared, by which they may be adjudged. We speak here, of course, comparatively ; since every painter may adopt a colour-scheme of his own, every sculptor is free to group his objects as he wills.

Further, a similar relation exists between the useful and fine arts, respectively, as that which exists between science and art as a whole. Thus you cannot speak of a piece of music, poem or picture, as being either good or bad, in the same way that you can a piece of workmanship. For when we pass from craft to creativeness, from artifice to art, the same measurements no longer obtain : when we pass from comparative utility to pure beauty, our standards of value undergo a change. The truth is, as we ascend into the rarer altitudes of the finer arts, we come up against just those subtle lights and shades, those fleeting modes of expression, which play upon the face of man's illusive personality. Hence dogmatic criticism becomes an increasingly dangerous habit of mind as we rise in the scale of beauty. This, moreover, is singularly true of music which says nothing we can deny, and whose measuring-rod lies hidden in the soul.

Art, then, being so much a matter of character, we so often mistake our personal predilections for the inexorable standards of taste. Indeed, much of what we call artistic opinion is but thinly-veiled prejudice : much of what we call aesthetic conviction is but concentrated bias. This is because we apprise art instinctively : we apprehend beauty intuitively. For our love of beauty is not the result of logic, our appreciation of art in no way depends on argument : it results from an insight which moves amidst the finer discriminations of the soul. Unlike science which is objective, art is nothing if not essentially subjective. And music, which is the soul of art, is aesthetic subjectivity itself. Hence the uncertain deliverances of the musical critic. For we have but to pass from the objective to the subjective, whether in the arts or sciences, when critical criteria become increasingly less determinate and sure.

So we judge the artistic with a distinctive part of our being : we see the beautiful in and through the medium of our own human nature. That is to say man to a very large extent admires art with his character—facultative ability, of course, being granted. In the realm of beauty, we like mostly what we are. Faculty, therefore, is not enough ; there must be the inscrutable soul behind the faculty, else were it no art at all, only artifice. So the ideal critic must, first of all, be an uncompromising humanist ; after which he may be as learned as he likes, as adequately versed as it is possible to be in all things appertaining to the theory and technique of his art.

other words, the character of the man enters very largely into his critical calculations of the aesthetic : his likes and dislikes, which so often betray the inward condition of mind, play no inconsiderable part in his judgment of the artistic. Indeed, musical criticism depends greatly on the psychological condition of the critic. Even the same piece of music will appeal to the same auditor differently on different occasions. This, since artistic appreciation is intensive, and so liable to a scale of graduation. It relies so very much on the depth and extent of our feeling capacity for the kind and degree of impression a musical work will make. On the other hand, a geometrical truism—such as two sides of a triangle are greater than the third—will be agreed upon whether we are elated or depressed, deep or shallow. The one is an appeal to personal feeling, the other to impersonal knowledge. And where there is feeling, personal persuasion tempers our judgment, and opinion becomes debatable. This is why men of science differ less from one another than men of art, who differ so greatly among themselves. Art is moral in its power of expression : science is mental in its capacity for explanation. Nevertheless, let it be parenthetically stated that musical criticism, in this country at least, is mostly uniformly fair, disinterested, and enlightened.

So we have the genial Haydn and the assertive Handel, the reticent Schubert and the lovable Schumann, the masterful Wagner and the pushful Strauss. Indeed, there is much unworthy nonsense talked about the 'artistic temperament,' as if it existed to the exclusion of every other type of character save its own.

And what is true of the creative composer is true also of the critic. Some are architecturally inclined—they prefer the stately Handel to the poetic and romantic Chopin. Others are of the quasi-mystical order, and incline towards the sinuous windings of a Debussy rather than to the logistical artifice of a Bach. Some favour the dramatic—they appreciate Wagner, where the constructional classicism of Beethoven would make a lesser appeal. Others, again, prefer the pure, unadulterated milk of a Mozart to either the strong meat of a Reger or the intoxicating liquor of a Strauss. Yet all have their own peculiar merit. And why not? Surely a course of Brahms might well serve as an antidote to the bewildering mystification of much of our modern music; and a dose of Scriabin, wisely administered, might conceivably act as a corrective to much of the heavy-footed, leaden-hearted music of the past.

So, too, is it with poetry. Some appreciate the simple stanzas of a Gray, whilst the recondite Browning fails to attract. Others, again, there are who take a pleasure in severer measures of poetic thought, finding a certain fascination in the pompous periods of a Pope; whereas Keats, the poet's poet, would seem to evanesce in an unsatisfying unsubstantiality.

What right, then, have we to dictate to a man what he shall say, and how exactly he shall say it? Surely we should try and see a beauty-truth from every man's own point of view, though this is rather a painter's than a musician's way of putting it. The fact is, the first principle of a just and genuine criticism is not to be found in the mind's attitude which stands aloof and views things from afar, nor yet in thrusting one's own individuality in between ourselves and that which we seek to criticise; it consists rather in entering sympathetically into the mental workings of the creative soul. This way, and this way alone, ensures a real, appreciative understanding of the work of others.

Some poetasters of to-day affect, for instance, to scoff at the pell-mell Tennyson. He is, for them, too anaemic, too invertebrate and effeminate. And the same has been said of Mendelssohn, his counterpart in music. Polite and polished—Yes! but of serious account—No! Yet the virile Wagner admired Mendelssohn, though the admiration was unfortunately unrequited. On handling one of Wagner's scores for the first time, Mendelssohn, it is said, deliberately turned it upside down, and sarcastically inquired which was the right way to read it. Truly the path of criticism is a thorny one, for the high road thereof is strewn with many a shattered reputation. Time will respect no man's verdict unless it is based on the most comprehensive understanding of humanity.

'THE THEORY OF HARMONY.'

By G. H. CLUTSAM.

Since Rameau formulated his principles of harmonic inversion, there has been no attempt at any independent examination of the musical material offered in the discovery. The possibility of making ways and means of teaching music more in keeping with its psychological rather than its physiological aspect has suffered a curious neglect despite the recognition of the part the psychological processes of the creative musician has played in the development of the art, or the fact that the old principles have failed utterly in establishing their influences on modern art.

Music set out, in its earliest simplicity, subject to a certain allowance of fixed principles which, in their ultimate expansion, were determined in their fundamental truths as fluctuating and variable. The proper and logical sensing of harmonic sounds by instinctive musicians inevitably displaced the early mathematical considerations that hampered their art; but the theorist, in a natural but misplaced endeavour to keep his own particular significance to the fore, always managed to stumble across various tricks of applying his science to new discoveries in combinations, confusing issues and staying progress to a degree that is not yet thoroughly recognized or appreciated.

He has certainly assisted many individuals to the title of musician who have never been intended by nature for anything of the sort, and he has certainly placed obstacles in the way of early promise and feeling that have only been surmounted by the irresistible call that urges selected personalities on an inwardly-defined career. It is an extraordinary fact that no musician of genius (as revealed by his music) has ever attempted to describe his method of work or lay down any theory that would apply to his own special technical resources or those of his brother working artist. To cite Schönberg's elaborate and stodgy text-book would require admission of his genius; but in any case, with the exception of a few pages at the end, his volume only goes over the old ground of his forerunners, with a thoroughly Teutonic exhaustiveness and verbosity thrown in, elucidating nothing, with an air of having achieved something stupendous in the practical.

The real secret of musical creation has passed from chosen spirit to spirit down the ages in a wonderful and mysterious fashion. The gradual growth and expansion of material was scarcely ever defined, and bore no semblance to the ordered development of a system. Strange to say, nothing added to the vocabulary of music can claim an actual discoverer,

* 'The Theory of Harmony: an Inquiry into the Natural Principles of Harmony, with an Examination of the Chief Systems of Harmony from Rameau to the Present Day.' By Matthew Shirlaw, Mus. D., F.R.C.O. Pp. 404. Price, 10s. Published in the Series of 'Handbooks for Musicians.' Edited by Ernest Newman. (Novello.)

and nothing once selected has been discarded, whatever opinion the theorist may have expressed on the matter.

However, even if the theorist has never counted as a force in musical history, Dr. Matthew Shirlaw can still offer in his 'The Theory of Harmony' a very interesting examination of his deeds and propensities, and those fundamentals that have served and still unhappily serve for the scientific teaching and general mis-understanding of music with the spirit that inspires it. The inquiry is invaluable to historical students, and not dangerous to those who are mostly concerned with the practical consideration of the matter, mainly because in that detail the strategy of the present-day pupil is to shift for himself, intelligently or otherwise according to his natural proclivities. He is conscious that the old system of pilotage has little recommendation even where it is not entirely incompetent, and that any proficiency he may attain he will owe to his intuitive discrimination and general *savoir faire* rather than to the bungling rule-of-thumb placed at his disposal by the theorists. It is true, of course, that in the polyphonic era—i.e., before music was emancipated—composers relied considerably on the precepts of the theorists. Their first relief from thralldom came when the interpretative artist—who has been and is always independent—opened new and promising paths for their consideration. Singers were greatly responsible for what was known as 'Musica Ficta.' They had no hesitation in altering the leading note in a modal scale if it tended to make things easier for executive purposes. The tritone was uncomfortable for them, and they avoided it without consulting the theorists. They passed their method of finding true cadences, and therewith our own diatonic scale, on to the composer, and accomplished their only contribution of value to the creative spirit of their art. Since then the cynical might easily suggest that they have regretted their early assistance, and striven for atonement by hampering it at every opportunity. But this is by the way.

Dr. Shirlaw, happily enough, avoids decided preferences in his extensive and lucid exposition of the tenets and theories of various teachers, but almost naturally the greater part of his book is devoted to Rameau, for on that author's general principles are founded the works of all succeeding theorists. Dr. Shirlaw certainly proves that the writer of the 'Traité de l'Harmonie,' 'Génération Harmonique,' and 'Démonstration du Principe de l'Harmonie' was something entirely out of the common as a theoretical genius. He was not, also, an undistinguished composer, and it is probable that had he not been so obsessed with his theoretical discoveries and the teaching of his art as a physico-mathematical science, he would have accomplished very fine work as a creative artist. Spontaneity, or the suggestion of it, which is the essence of all genius, remains entirely subservient to his harmonic doctrines, and his music is more *made* than *felt*. Dr. Shirlaw has no difficulty in showing that as a theoretician Rameau was much indebted to the researches of Zarlino and René Descartes, also that his principles found their origin in the mathematical ratios adopted by the Greeks. But he does not deny him his discovery of inversions—that is, the fact that the contents of a chord, particularly the major or minor Triad, consisted intrinsically of material resting on a definite foundation however the individual parts may be distributed. Inversions, of course, were recognised at a very early stage of responsible musical history, and while composers were busily concerned in the utilization of the new combinations, theorists endeavoured to fit, with some show of logic, a number of cold figures to variations of the

simplest distributions with a pertinacity that lifted the art and practice of music into the category of a jumble sale.

It was by reckoning only that the consonant dissonant nature of a chord was presumed to be revealed. A great step forward was accomplished when Zarlino allowed that like produced like in the inversion of major and minor consonant intervals, but in the case of major and minor thirds and sixths the principle went decidedly astray, so he evolved new mathematical proportions to save a precarious situation.

Rameau's ratios, proportions, and progressions were similarly subjected to wonderful escapades and diversions in the effort to establish his musical intuition, which was very much alive for his period, on a mathematical footing. His works reveal—one might also say expose—the extraordinary influences that have prevailed, and still prevail, to separate the theoretical from the practical teaching of an art where such distinction is necessary.

Primarily any theory based on the acoustical accuracy of intervals, when practice has adopted, for once and always, the adjustment of temperament, must inevitably turn its subject into something approaching an exact science, and nobody in his senses would conceive music as an exact science.

The ear has been compelled to adjust several matters that many of the phenomena of acoustics render impracticable. Natural laws, for one thing, do little better than justify the harmonies of major triads. They go further, perhaps, in the harmonic series with the establishment of a dominant seventh and ninth by resultant sounds, each ringing approximately true to the ear. But, as Dr. Shirlaw questions, 'Where in nature is a minor harmony to be found?' The minor is, of course, a development of the modal scales, and their treatment by old composers established the minor harmonies as a requisite adjunct to the material of music. It is strange, indeed, that most of the old melodies were definitely minor, and it would seem that an intuitive knowledge of nature's requirements in the matter of accuracy played little part in early musical history. And yet everything from that period remains and is of value! The instinct of composers, as little by little was added to their vocabulary, and the ear became more sensitive and appreciative, sought out combinations that *pleased*. It was probably a slow matter, but their selections were destined for permanence.

Is it possible to find but one innovation that was rejected by later judgment? And the same process appears to have been going on quite recently, with the reservation that the democratic spirit being rampant, many are now experimenting who have not yet established themselves as reliable authorities.

In the considerable material accumulated recently—some of it the output of ingenious composers hunting for notoriety by 'frightfulness'—it is unquestionable the future will find much to relegate to a well-deserved obscurity. Curiously enough, the worthless is most likely to be perceived in the outcome of experiments which are the development of the various principles examined in Dr. Shirlaw's volume. The attempt to take nature as a guide has always failed, and always will. Even the harmonic series in its most modest aspect requires considerable adjustment. How far this foundation may be pursued with extravagant reason, aided by a strong and sensitive artistic appreciation of the possibilities of sound, is revealed by Scriabin in his later works. They carry, however, practical explanations, but ratios would have a riotous time in attempting to deal with them. The Marpurg-Rameau (circa 1755) 'inconsequences'

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interestingly considered by Dr. Shirlaw, suffered a natural reaction. Their nonsense could not be tolerated in connection with the simplest of chord-combinations. Kirnberger really had the best of it practically when he attempted to restore something of an equilibrium to reason. He was contented with two chords, triads and sevenths, finding therein a foundation for all harmony. Also he insisted that harmony was determined by melody. It is interesting to notice that misapplied ingenuity was not confined to the treatment of every-day material. Some extraordinary things were evolved when ratios were excluded from consideration.

In an article in the *Encyclopédie ou Dictionnaire raisonné des Sciences, des Arts, et des Métiers* (1751-80)—ascribed by Dr. Shirlaw to d'Alembert or Rousseau—attacks on Rameau's theories generated an attempt to 'awaken musicians in general to the actual possibilities of harmony.' The writer remarks:

'I am afraid that the majority of musicians, some blinded by custom, others prejudiced in favour of certain systems, have not derived from harmony all that they might have done, and have excluded numerous chords which are capable of producing a good effect. To mention only a few of these, how is it that one never uses in harmony the chords $c-e-g\sharp-c$, and $c-e-g\sharp-b$; the first chord contains no dissonance, while the second chord contains but one?'

He then proceeds to call attention to the possibilities of other combinations:

$c-e\flat-g-b$	$c-e\flat-g\sharp-b\flat$
$c-e\flat-g\sharp-c$	$c-e-g-a\flat$
$c-e\flat-g\sharp-b$	$c-e-g\sharp-a$
$c-e-g\sharp-b\flat$	$c-e\flat-g\sharp-a$
$c-e\flat-g\sharp-c$	$c-e-g\sharp-b$
$c-e\flat-g\sharp-b$	$c-e-g\sharp-a\flat$

As Dr. Shirlaw points out:

'A few other chords might have been added on the same principle: no doubt at this point the ingenuity of the author became exhausted. Rameau might well have asked whether all this represented musical science, or whether it was really some new game, perhaps suitable for a Kindergarten; and what was to be done with a musical theorist who was unable to discover any dissonance in the chord $c-e-g\sharp-c$!'

But after all, is this particular chord a dissonance? Matheson, in 1735, was already worried about its significance, and it certainly was handled in a very tentative manner by composers. By a convenient mode of reckoning he determined it—that is, the $e\sharp-g-c$ part of it—as a consonance, and described it as a diminished sixth, $e-c$ being the diminished interval! Dr. Shirlaw would call the fourth— $g\sharp-c$ —the diminished interval, but surely the combination is an inversion of $c-e-g\sharp$, an augmented fifth, which in modern practice is a consonance and a very important one!

There are some very interesting chords in the list given above from the *Encyclopédie*, and it is rather to be regretted that some composer of the period did not try them out. As a matter of fact there is not one grouping (subject to a correction of the nomenclature of certain of the accidentals) that, used by a modern composer, would disturb the auditory sense of the most pronounced academic! Of course, they could not all be taken as entities, but they could all go somewhere! And in that matter natural laws made no provision whatever, save in the case of simple cadences, where the ear accepted readily enough the fundamental

progress of a note to its fifth above or below. Some of the theorists, a hundred and fifty years ago, it must be granted, expressed doubts about mathematical methods as applied to music. P. J. Roussier (1764) tried honestly enough to separate theory from practice. He imagined that an examination of chords 'in which all theory was suppressed, and which really belonged to the art of accompaniment and of composition, would render the study of harmony less protracted and especially less repulsive.' So long ago then was the study of music looked upon as a process of stodgy and uninteresting labour! Roussier was one who claimed 'new chords.' One was $d\sharp-f-a-c$, subject to inversion. This combination could—if I understand Dr. Shirlaw aright—take $g, g\sharp$, and e as a root-basis. But they are chords by supposition: $d\sharp$ is the fundamental of all three!

Others have made discoveries, but no notice appears to have been taken of them by contemporary composers. Truth to tell, however independent the theorist may have wanted to be, when it came to a systematic expression of his ideas he appeared compelled to adopt the formulae of Rameau, and then arrived a recurrence of the same old futile arguments. Among authors of this period who distinguished themselves were Monsigny, Chrétien, Daube, the Abbé Vogler, his enthusiastic pupil J. H. Knecht (who recognized '3,000 different chords. Of original chords there are 132 chords of the seventh; 72 chords of the ninth; 72 chords of the eleventh, and 36 chords of the thirteenth!'), Koch, Weber, and Sabbatini. To the last-mentioned author can be attributed the discovery of some remarkable chords. These were 'not formed by a process of adding thirds to one another,' and in the avoidance of this prevalent and esteemed method of chord production he anticipated modernity in an odd case or two without composers recognising or appreciating his discoveries. The researches of Dr. Shirlaw in the matter of these old theorists have been most complete, and his examination of their particular idiosyncrasies throws a vivid light on the history of musical theory. In their criticism, however, the system of Rameau is seldom allowed any decided improvement. Certainly that master of putting together a theory left little over for anybody else. He felt something of the sort himself, possibly, for, not content with having exhausted mathematical proportions, he fell to imagining that he could link up the science of music with arts and with other sciences. A notable proposition was architecture.

(To be continued.)

Occasional Notes.

ROYAL ACADEMY RECOLLECTIONS. Mr. Louis N. Parker, whose fame as a dramatist is world-wide, was 'brought up' for the musical profession, and with that view attended the Royal Academy of Music in the early 'seventies. Recently, in the *R.A.M. Club Magazine*, he has been giving piquant accounts of his experiences as a student, and brief character-sketches of the professors and others with whom he came in contact. By kind permission we give a few extracts.

All who, in common with the JOHN HULLAH. present writer, were brought into association with this musical educationist will cordially endorse the following estimate:

I think the most charming individuality after Sir Sterndale's was that of John Hullah. First, he was

good to look at; always exquisitely groomed; the perfect type of the Pall Mall clubman; always neat as a new pin; always bland; always smiling, especially when he was conducting the Schumann Concerto and came to the syncopated bit—the rag-time bit: though his smile then grew a little wan and anxious. He was also very much more come-at-able than the other professors: more in sympathy with young people. Full of old saws and modern instances, he was the first who drew our attention to the fact that music had a history, and he was indefatigable in his efforts to enlarge our knowledge of the literature of the art. He led us into the pleasant byways of ancient music. In this endeavour he spared no trouble. At one time he brought a number of small harmoniums to the Academy, each voiced to represent a different instrument, and so enabled those of us who did not play stringed instruments to study old concerted music. Also he was constantly ready to provide the indigent student with the means of earning a little pocket-money, and that made him truly popular with me. Many times I deputised for him as organist at the Charterhouse, where the organ was way round the corner; and although the position of the organ made deputising a hazardous adventure in which I often came to howling grief, yet he did not desert me.

DEPUTISING. The impecuniosity of musical students often leads its victims into astonishing bypaths. Mr. Parker's adventures in this direction are here described :

To digress: that deputising became a great feature of my student life. I don't know in what capacity I did not deputise; as vocalist, as accompanist, as piano soloist, as organist, as timpanist, and once, although I had never previously had the instrument in my hand, as second clarinet. I acted that part so well that the conductor pulled me up for playing a wrong note. I had made no sound, but he was not Sir Henry Wood. Fortunately he did not make me play the passage alone, and when it was repeated, with similar reticence on my part, he rewarded me with a benevolent smile and said 'That's right.' But, of course, the organ was my chief occasion for deputising. I had almost said there is no church in London in which I have not played.

My very first adventure of that sort gave me an interesting glimpse of contemporary manners and customs. It was at a very famous church and for a very famous organist, and wild horses shall not drag the name of either out of me. The organ was above and behind the Communion-table. When sermon-time came, the aged organ-blower came and carefully closed the red curtains round the organ-loft. He disappeared. After an interval he re-entered, bringing—this story is so improbable that I myself have great difficulty in believing it; but it is perfectly true—after an interval he re-entered—Ah! those were the good old times!—he re-entered, and whispering hoarsely, 'Ere's what the Guv'nor always 'as,' set down before me the *Sunday Times* and—and a pewter of stout.

There may be some of our readers WALTER LACY, who will remember the hero of the following remarks, and who will recognise the portrait drawn :

The most amusing lessons I ever had, if they can be called lessons—which they cannot—were from Walter Lacy, the famous old comedian. He was a creation of mine, as far as his professorship at the Academy went. Elocution was specified as a subject in the prospectus; but, as far as I know, no elocution had ever been taught. At the time I had dreams of the operatic stage, and a wild notion that a singer ought to be understood as well as heard. That will show you how young I was. As elocution was advertised, elocution I would have, and I worried and badgered till I got it. It turned out quite differently from anything I had expected. There were, perhaps, three of us in the class. We were supposed to

read Milton's 'Comus.' We never got beyond the first six lines. We seldom got so far. Sometimes we never even began. Either Lacy did not turn up; or he was an hour late, by which time we were doing something else; or, when he came, he had just heard the best story in the world and proceeded to give it us. It was always one of those stories you do not tell. Or, if we did not feel equal to 'Comus,' we started him off by a judicious and respectful question, and for the next hour he poured out reminiscences, enriched with the most varied and illuminative bad language I have ever had the privilege of listening to. He was one of the old school; he had played with Young and Macready; and he rather conveyed the impression that he had known Shakespeare.

PARKER'S PRIZES. It is one of the melancholy reflections of numerous students of musical academies and other places where they learn things that their abilities are so frequently and provokingly overlooked. Mr. Parker, in one of the above extracts, refers guiltily to his own sense of inferiority, but of course it is quite another matter when the depressing conviction is publicly endorsed by unsympathetic outsiders. He says :

Of the annual prize-givings in the old Hanover Square Rooms I can only speak with the bitterness of one who never achieved a more distinguished prize than books. Not for me the medals, even of bronze. I did get two books, chiefly, I think, by 'Laying low and sayin' nuffin'. One was Walton's 'Compleat Angler,' and another was Tyndall on the Efficacy of Prayer, in which he proves to his own satisfaction that there is none. I have never ceased wondering what connection there was between those books and musical study, but I read every word of them loyally, and I value them now, because they contain Sir Sterndale's autograph.

AUGUST MANNS AND THE CRYSTAL PALACE. How Metropolitan musicians were nourished by the Saturday Orchestral Concerts given under this pioneer conductor, and it should be added generous appreciator of the British composers of his day, is a matter of history. Mr. Parker says :

And those Saturday concerts with the fiery and lion-manned Manns conducting! Where will you equal their charm nowadays; or what has taken their place as an educational factor in a music-student's life? We sneer at the Victorian era: I don't know why; for it was the era of discovery. Remember that Schubert was disclosed at the Palace. Think of hearing the first performance of the 'Rosamunde Overture' or of the 'Unfinished Symphony'; or of the long-drawn splendour of the C major. We were the first who ever burst into that unknown C major.

It was a great and glorious time! It was—alas! it was the time of youth, when all my geese were swans; whereas nowadays, to my be-spectacled eyes, most of the swans seem to be moulting.

At these and other concerts we came into personal contact with very great people indeed. Thus, in the artists' room at the Palace, I heard Gounod himself sing the Mephistopheles Serenade to his own accompaniment, without any voice, but with such astonishing expressiveness as no great singer has ever equalled. There and elsewhere one had the opportunity of talking with Rubinstein, Von Bülow, Titens, Joachim, Santley, Sims Reeves, Foli, Madame Patey, Ferdinand Hiller, Madame Schumann, and I know not how many more. Hiller was peculiarly accessible. A genial old gentleman, and very stout. Wingham and I called on him at Cologne; he invited us to a Gürzenich concert, and to supper afterwards—a Gargantuan repast at which the Rhine wine flowed so freely that that is all I remember of it.

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A TRIBUTE TO
THE R.A.M. Mr. Parker, in conclusion, pays
an eloquent tribute to his musical
Alma Mater:

A trivial tale, you will say. Ladies and gentlemen, it is the tale of an average student. It is not the tale of a genius. It is the story of one who has gone through life trying to get laughter out of it—kindly laughter ; happy laughter ; always, by hook or by crook, getting happiness out of it. Always, I hope, taking Art seriously ; never, I hope, taking himself too seriously. It is also the story of one who is deeply grateful to the Academy, not only for the things he actually learnt within her walls—for he was probably not gifted enough, and too featherbrained, to take full advantage of her teaching—but for opening to him the gates of the sacred temple of music ; for making it possible, after he had left her, to go on learning ; for showing him that he *must* go on learning to his dying day, because there is no finality in art. He is grateful for the friends he found within her walls ; for the guidance his teachers gave him : those patient men, whose sufferings he only learnt to appreciate when he himself was laid on the rack and tortured by pupils.

Since my day the Academy has grown and spread till her influence is felt for good all over the world. She stands now in a far higher, far more beneficent position than when I was a student ; and she is housed in a stately home. I wish with all my heart I had my time over again. I wish I were coming to-morrow for my entrance examination. Oh, I should get in all right, for my timidity and nervousness would appeal irresistibly to the kind heart of your Principal.

THE JOHN CURWEN CENTENARY. The last of the series of functions in celebration of the John Curwen centenary took place on July 28, when members of the centenary committee and other friends assembled at the grave of John Curwen at the City of London Cemetery, Ilford (London, E.). Hymns (including 'Now praise we great and famous men' to music by Bach) and short addresses were delivered by the Rev. W. Laporte Payne and Mr. J. W. Glover. The whole series of meetings held during the year have afforded eloquent evidence of the reverent and deep esteem felt for the founder of the Tonic Sol-fa movement, and of appreciation of the great results achieved by his labours.

PERCY GRAINGER, '3RD CLASS MUSICIAN.' Mr. Percy Grainger, who since the war has been in the United States, has joined the band of the U.S. Coast Artillery as a '3rd class musician' at the magnificent salary of thirty dollars a month. The

New York Times depicts him shorn of his well-known flowing locks and holding an oboe, which is to be his instrument in the band. His numerous friends in this country will be glad to welcome him when opportunity admits, even as a '3rd class' oboist.

BRIGHTON MUSIC. The Brighton Municipal Orchestra, the existence of which is now and then threatened by members of the Town Council, is to go on. We congratulate Mr. Lyell-Taylor on his tact in submitting proposals that convinced the Council of the advantage and practicability of continuing. It is a fearsome task to reason about music to a town council, some members of which have only one object in view, namely, the reduction of the rates. Of course it may be that Brighton in these times is hard up, but would it not be harder up if music were disestablished and disendowed ? The continuance of the Orchestra was carried by thirty votes to twelve, a very satisfactory majority.

The proposal of the Government to extend the Entertainment Tax to free or complimentary tickets has been abandoned. So musical critics breathe again. Some people might think it would be more reasonable to tax criticisms. There is no truth in the rumour that deadheads are to hold a Thanksgiving Service at the Albert Hall. The accommodation there was considered inadequate, and, besides, there was no one to pay for the Hall.

Dr. Albert Williams, M.V.O., the well-known and popular conductor of the Grenadier Guards Band, has been promoted to the rank of honorary captain. This fully-deserved honour is a gratifying recognition not only of Captain Williams's personal services but also of the art of music—the universal language.

Harry Lauder has endeared himself to many beside his own countrymen, and the tie has been strengthened in the deep sympathy universally felt for him in the loss of his soldier son. Recently he was talking to some of our men at the Front, and he is reported (by 'G' in *The Morning Post*) to have said :

I was at the graveside of my dear boy, killed in action. I had only one prayer and desire, and that was that God would allow the grave to open for one minute so that I could kiss him on each cheek and thank him for what he had done for his country.

A noble and pathetic utterance !

Our office recently received from Spain an inquiry for our 'latent catalogue.' Things are not quite so bad as that.

Church and Organ Music.

THE ORNAMENTATION OF HYMN-TUNES : SOME EARLY ATTEMPTS.

BY HARVEY GRACE.

In view of the frequent discussions as to the desirability and method of decorative accompaniments to hymn-tunes, it is interesting to recall the fact that our forefathers generally reserved their ornamentation for the playing-over of the tune and the interludes between the verses. The German custom of playing interludes between the lines was little practised in England, if at all. The nearest approach to it seems to have been a prolonged shake.

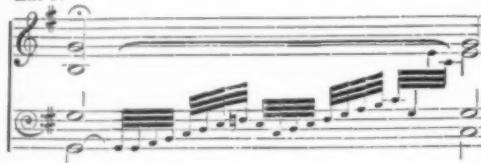
Early in the last century a discerning public judged the organist largely by his ability to improvise fluent little voluntaries between the verses of a hymn. Thomas Adams (1785-1858) is said to have been very much in his element at this kind of thing, and the fame of one John Purkis, who flourished at the same period, seems to rest mainly on the fact that he 'charmed his hearers [at St. Peter's, Walworth] with delightful little effusions.'

In passing, we may note that organ music owes much to such interpolations. The early German organists who indulged in little flourishes while the congregation paused and breathed at the end of the line were the first workers in a vein which was to yield such fine gold under the hand of Bach, and which is even yet not exhausted.

Mendelssohn used the interlude very happily in his choral works. Compare such contrasted examples as the delicate little arpeggio between the phrases of 'Cast thy burden' in 'Elijah,' the imitative passages in 'O Thou the true and only Light,' the fanfares

in 'Sleepers, wake,' in 'St. Paul,' and the more extended specimens in 'Now thank we all our God' in the 'Hymn of Praise.' There is a wide step between such pointed and expressive musical commentaries as these and the futile flourishes that contented earlier composers, e.g.:

Ex. 1.



—which happens to be a youthful effort by Bach.

French organ music has also profited from this source. Roman Catholic organists have long been accustomed to play between the verses of 'Magnificat.' D'Indy tells us that Franck was at his happiest at such moments. Many hundreds of delightful little pieces have been written by the best French organ composers for the benefit of players unready of invention.

How did the unready English organist of a century ago fare? An answer is provided by a slim, oblong book of thirty-six pages, in paper covers of a hideous yellow, entitled:

THE
ORGANIST'S POCKET COMPANION,
containing
All the psalm Tunes as used in Churches with their
Proper Givings-out and Interludes
by the most
EMINENT MASTERS.

London,
Messrs. Robert Cocks & Co., New Burlington Street.
Price 3s. [no date].

The hymn-tune repertory of our churches was limited, if these were 'all the psalm tunes' in use. The book contains fifteen—Angels, St. Ann, St. Andrew, Bedford, Burford, Canterbury, St. David, St. James, London Old, London New, St. Mary, St. Matthew, Southwell, Windsor, and York—with six 'Proper Tunes'—the 119th, 100th, 113th, 81st, 104th, and 148th Psalms.

The style of the 'givings-out' is fairly represented by the following, being the first line of St. Ann:

Ex. 2. 'ST. ANN'S Giving-out.'



The whole of the tune is gone through in this tortuous manner. Those were leisurely days, so we may suppose folk were content when they were not allowed to lift up their voice in the 'Old 119th' (which has eight lines) until the organist and his pocket companion had twiddled cheerfully for no less than sixty bars.

But let us return to 'St. Ann.' The giving-out is followed by the music in plain chords. I quote the first line:

Ex. 3. *Full Org.*

The 'most eminent masters' apparently held advanced views as to the use of consecutives. All the tunes are set out in this way, with chunks for the right-hand, and a left-hand part thoughtfully adapted for octave playing in order to provide something of the profundity of the pedal organ, which, common on the Continent, was as yet hardly known in England.

There are three interludes to 'St. Ann,' of six, nine, and thirteen bars respectively, opening as follows:

Ex. 4. INTERLUDE 1.



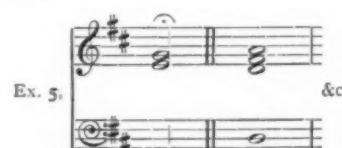
INTERLUDE 2.



INTERLUDE 3.



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Ex. 8.

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Very few of the interludes have the slightest thematic connection with the tunes to which they are attached. All are very much alike in style and sentiment. Cheerful ineptitudes in two-part harmony break in on the solemnly pathetic strains of 'St. Mary,' 'Windsor,' or 'Burford' with ludicrous effect. There are many signs that the 'eminent masters' were great admirers of Handel. Indeed, some of the interludes seem to have been 'conveyed' bodily from that source of so much English music.

Returning to the tunes for a moment, one speculates as to 'London Old.' As given here, it is as bad a specimen of English psalmody as 'London New' is good:

Ex. 6.

Perhaps the printer is responsible for the most awkward moments in this melancholy procession of chords,—one can hardly call it a tune. There are other signs that a little more care on the part of the proof-reader would have benefited the book. For example, 'Windsor' opens with this anticipation of Debussy:

and ends thus:

Ex. 8.

The first bar of Ex. 3 gave us a specimen of the passing-notes by means of which the old players and singers slithered their way along. As may be expected, wide-stepping tunes such as 'York' and

'London New' (aptly named 'stilts') gave most opportunities for such decoration. The first line of 'York' is a typical specimen of this easy way of mitigating the angularities of a 'stilt':

Ex. 9.

The ability thus to make the rough places plain is not now regarded as a qualification for the title of 'eminent master.' Indeed, the whole collection is calculated to raise the spirits of those of us who are at times a little too conscious of the weakness of much modern Church music. Our most trivial excesses are sober compared with the vapid twirls which formed the basis of decorative schemes in the alleged 'good old days.' Our dullest moments are stirring beside 'London Old.' We organists have a good deal to learn, and a lot to forget, but we may well be thankful that we are no longer expected to sally forth on Sundays with such a 'Pocket Companion' as this.

The growing interest in modern French organ music is reflected in recital programmes. Of various examples of pioneer work lately brought to our notice, we are particularly struck by that of Dr. Marmaduke P. Conway, at All Saints', Eastbourne. In a batch of programmes played by him during the past year we note the inclusion of Widor's 'Symphonie Romane' (a rarely-heard work), the same composer's Symphonies in G and F (No. 5), Vierne's three Symphonies (all the movements), and pieces by Bonnet, Boëllmann, Franck, Vierne, Tournemire, Widor, and Saint-Saëns. In addition to this missionary work on behalf of French music, Dr. Conway managed to strike a blow for English organ music by playing Elgar's Sonata in G, Wolstenholme's Overture in G, Fantasia in E, and Sonata in F, Lemare's Symphony in D, 'Summer Sketches,' and 'Arcadian Idyll,' Kitson's Variations, Bairstow's Scherzo, and Arnold Smith's 'The Sea' (a fine but neglected work). The programmes have also included complete Sonatas by Rheinberger and Mendelssohn, a good sprinkling of the best of Bach, Liszt's 'Spesalizion' and the 'Prophet' Fantasia and Fugue, Reubke's Sonata, and many smaller works. This is a remarkably enterprising record, and we congratulate Dr. Conway on a courageous policy which, generally followed, would quickly place the organ and its repertory in the honourable place they deserve. For the benefit of organists and others interested, who may be holiday-making in the neighbourhood, we add that recitals will be given at All Saints' on September 1 and 8, at 5 p.m., and from October 6 onwards on Saturdays at 4 p.m.

THE SUMMER SCHOOL OF CHURCH MUSIC.

The School met this year from July 30 to August 4 at Whitelands College, Chelsea, by kind permission. There was a slight falling off in the attendance. In regard to the quality of the lectures, and especially of the discussions, the 1917 School was a notable advance on its predecessors. The lectures given were as follows: 'The purpose of the School,' Rev. A. S. Duncan-Jones; 'Plainsong of the Holy Communion and hymns,' Mr. Martin Shaw; 'The place of the organ,' Mr. Harvey Grace; 'The history and development of Plainsong,' Mr. Francis Burgess; 'Anglican Church music,' Mr. Hylton Stewart; 'Plainsong of the Psalms and the accompaniment of Plainsong,' the Rev. Maurice F. Bell; 'Nationality and Church music,' Mr. Geoffrey Shaw; 'The congregation's part in Church-song,' Lady Mary Trefusis; 'Children's music,' Mr. Geoffrey Shaw.

The evening discussions, thanks to the absence of formality and, we may add, the presence of tobacco smoke, were much more enjoyable and profitable than those in former years, when the nervous members said nothing and the bold ones made speeches. A departure was an impromptu concert of folk-song, in which the delightful accompanying of Dr. Somervell was a feature. This folk-song interlude, which is more in the picture at such a gathering than appears at first sight, will probably be repeated next year with developments.

The music used at the services covered a wide field. The hymns represented various English styles, and included adapted folk-songs and a good selection of Welsh hymn melodies. The Communion services were plainsong, and settings by Merbecke, Martin Shaw, and Shepherd. The last-named is a beautiful example of 16th-century music, and the School was grateful to Dr. R. R. Terry for lending the MS. The evening canticles were drawn from the excellent series of alternate plainsong and fauxbourdon by Gibbons, Tomkins, Byrd, and Tallis.

The Rev. A. S. Duncan-Jones acted as chairman throughout, and the tone of the discussions owed much to him.

Instructive and enjoyable as the School was musically, the social side was hardly less valuable. There is no more promising augury for the future of Church music than the increasing success of these gatherings of clergy, organists, and amateurs, differing widely in tastes and views but united by a common enthusiasm.

A series of mid-day recitals (Tuesdays, at 1.10) will be given at St. John's, Red Lion Square, from September 4 onwards. There are so few events of the kind in the West Central district, that this series is of special usefulness. The first nine recitals will be given by Mr. R. A. Grier, Dr. Sydney Scott, Mr. H. Gisby, Dr. W. Hickox, Mr. Harvey Grace, Mr. Percy Hodsell, Dr. George Grace, Mr. G. D. Cunningham, and Mr. J. E. Green.

We have received the syllabus of the Canadian Guild of Organists, a body that is doing so much to further the interests of the profession in the Dominion. We are glad to note that the Guild, founded in 1909, has already a strong executive council, drawn from a wide area, and is making excellent progress.

Mr. W. A. Roberts, well-known in Liverpool musical circles as organist of St. Paul's, Prince's Park, has accepted a similar post at Maghull Parish Church. We have no doubt Liverpool appreciates its loss as Maghull does its gain by this change. Mr. Roberts is an all-round man. He is not only an organist but a musician of wide knowledge and fine taste. We understand that his new duties have involved his removal to the beautiful neighbourhood of his new Church. All his friends hope that he will find tranquillity and happiness in his new sphere.

On July 8 and 9, Christ Church, Dartmouth, Nova Scotia, celebrated its centenary. Special services were held in the church on Sunday, July 8. One of the preachers was the Ven. Archdeacon Richardson, a former rector, who preached his first sermon here just fifty years ago to the day. The music, which included Tours's 'Te Deum,' Trimmell's 'I have surely built Thee an house,' and Torrance's 'Lord, I have loved the habitation of Thy house,' was well sung by the choir of thirty mixed voices. Miss Isabel Creighton presided at the organ in the absence of the regular organist, Mr. Walter De W. Barss, who is on active service. On July 9, the corner-stone was relaid, and the foundation-stone of the memorial to be erected to the boys of the parish who have laid down their lives in Europe for the great cause, was laid by the Hon. H. McCallum Grant, Lieut.-Governor of Nova Scotia, the service being conducted by the Most Rev. Clarendon Lamb Worrell, D.D., Archbishop of Nova Scotia, the choir singing in the open air the well-known hymns, 'The Church's one foundation' and 'For all the saints.' A history of Christ Church has been written by the Rev. Canon Vernon to commemorate the centenary. Mr. John Cleworth is the choirmaster.

Miss Hutchinson, who has just completed fifty years' service as organist at Cotherstone (Teesdale) Congregational Church, has missed only four services during that period.

A musical service of an unusual character took place on the occasion of the Choir Festival at St. Michael's Church, Tonge, Lancashire, on July 29, when all the music, including anthems, solos, Te Deum, evening service, hymn tunes, chants, and organ voluntaries, was selected from the compositions of Sir Frederick Bridge. The organists were Mr. James F. Slater, Mr. James Steeple, and Mr. S. H. Hanson. The music was under the direction of Mr. James F. Slater, who is acting-organist and choirmaster in the absence on military duty of Mr. Albert Fletcher. A portion of the offertory was devoted to the funds of the Organists' Benevolent League.

It is a happy custom of Sir Walter Parratt to give a sort of annual musical 'treat' to Eton boys, masters, and friends. The event this year took place in St. George's Chapel, Windsor, on Sunday evening, July 29. The following is a list of the organ solos and pieces sung:

Concerto in G minor	Handel
Allegro—Variations on a ground bass—Minuet—Gavotte.	
Fugue in G major	J. S. Bach
Vorspiel ('Parsifal')	Wagner
Choral Prelude on 'Abide with Me'	C. H. H. Parry
Traditional Jewish Melody for the Departed.	
Song ... 'What bears Etona on her Shield?'	
Music by A. M. Goodhart; words by E. D. Stone	
D. O'B. E. FRENCH BLAKE.	
Kieff Processional	Moussorgsky
GOUD SAVE THE KING.	

Elsewhere we make announcement of the programme of the Queen's Hall Promenade Concerts. It is noticeable that at only one of the forty-nine concerts is there to be an organ solo. On Wednesday, October 3, Mr. Frederick B. Kidde is to play the solo in Handel's Concerto for organ and orchestra, No. 2, in B flat. The organ will also be used for Dr. H. Walford Davies's Solemn Melody for organ and strings.

We have received the specification of the organ for Emmanuel Church, Boston, Massachusetts, which is now in course of construction at the factory of Casavant Brothers, of St. Hyacinthe, Quebec, and South Haven, Michigan. This instrument will consist of rebuilt and enlarged organ, new four-manual gallery organ, and rebuilt chapel organ. The specification is by W. Lynnwood Farnam, the organist of the church. It is expected that the organ will be completed by December 1. There will be 137 speaking stops (of which 14 pedal stops are entirely borrowed), 60 couplers, and 4 tremulants, making a total of 201 registers. The accessories number about 100. All the combination pistons will visibly move the registers with the exception of three, which will be of the 'dead' type, adjustable by switchboard.

On Sunday, August 5, an impressive service was held at Westminster Abbey in connection with the commencement of the fourth year of the War. The congregation included The King, Princess Mary, Prince George, Princess Victoria, Mr. Lloyd George, Lord Milner, Sir John and Lady Jellicoe, and many others. The service was Matins, opening with the hymn, 'O God of Bethel,' and the special Psalms were the 24th, 'The earth is the Lord's,' and the 46th, 'God is our hope and strength.' The Te Deum was sung to Alan Gray in D, and the Benedictus to Cobb in G. Dr. Walford Davies's anthem, 'God be in my head,' was sung before the Archbishop of Canterbury's sermon, the text of which was, 'Seeing we are compassed about with so great a cloud of witnesses . . . let us run with patience the race that is set before us.' The other hymn was, 'O God our help,' and the service ended with the National Anthem. The musical arrangements were in the hands of Mr. Stanley Roper, who presided at the organ, his voluntaries before the service being 'Old 100th,' Parry; 'Marche Funèbre,' Tchaikovsky; Chorale Prelude, 'Melcombe,' Parry; and after it, Chorale Prelude, 'Rockingham,' Parry; Chorale Prelude on an Old Irish Church Melody, Stanford; and Prelude to 'The Beatitudes,' César Franck.

Mr. Harold Darke begins his fifth series of recitals at St. Michael's, Cornhill, on Monday, September 10, and will continue them on Mondays (at one o'clock) until December 17. The programme-book, as usual, shows an excellent choice of fine music from a great variety of sources. City folk should take note.

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Miss Florence Pope, Wesleyan Church, Cannock—Finale from Sonata, *Reubke*; Romance and Allegro, *Wolstenholme*; Rhapsody, *Harvey Grace*; 'Finlandia.'

Mr. Maughan Barnett, Town Hall, Auckland, N.Z. (various recitals)—Allegro, Adagio, and Finale (Symphony No. 6), *Widor*; Postlude, *John E. West*; Andante from Sonata, *Elgar*; Dithyramb, *Harwood*; Gothic Suite, *Boëllmann*; 'The Curfew,' *Horsman*; 'In Paradisum,' *Dubois*; Choral Song and Fugue, *Wesley*; Moderato and Finale (Symphony No. 8), *Widor*; Marche Triomphale, *Callaerts*; Air varied, *Smart*; Postlude in B flat, *Leiblue-Wely*; Toccata, *Widor*.

Mr. Herbert Pierce, All Saints', Briston—March, *Grieg*; Offertoire on 'O Filii,' *Guilmant*; 'The Curfew,' *Horsman*; Prayer, *Boëllmann*.

Mr. Vivian Stuart, St. Peter's, Glasbury (French Organ Music)—Fantasia in E flat, *Saint-Saëns*; Pastorale, *Ducasse*; Fantasie Pastorale, *Sérurier*; Variations de Concert, *Bonnet*.

Driver C. E. Blyton Dobson, Christ Church, Kilbrogan, Bandon—March on a Theme of Handel, *Guilmant*; Meditation, *Dobson*; Toccata, *Widor*.

Mr. F. G. M. Ogbourne, St. Andrew's, Holborn—Sonata No. 1, *Mendelssohn*; 'Allegro Cantabile' (Symphony No. 5), *Widor*; Air with Variations, in A, *Best*.

Mr. Cyril Christopher, Primitive Methodist Church, Round-Green, Oldbury—Phantasie, *Rheinberger*; Meditation and Toccata, *d'Evry*; Introduction and Variations on a Ground Bass, *Battison Haynes*.

Mr. S. Wallbank, St. Margaret's (two recitals)—Fantasia and Fugue in G minor, *Bach*; 'Finlandia'; Cortège, *Debussy*; Fantasia in F, *Best*; Choral Song and Fugue, *Wesley*.

Mr. H. C. L. Stocks, St. Columba Major Parish Church—Fantasia in F minor, *Mozart*; Choral Prelude, *Buxtehude*; Andante in D, *Silas*; 'Finlandia.'

Mr. Bell Porter, Eltham Parish Church—Sonata in G, *Elgar*. Electric Palace, Marble Arch—'Peer Gynt' Suite, *Grieg*; Three 'Henry VIII.' Dances, *German*; two 'Lieder Ohne Worte,' *Mendelssohn*; Andante Religioso, *Bell Porter*; Cornelius March, *Mendelssohn*; Canzonetta in G minor, *Tchaikovsky*.

Mr. Frank G. Price, St. Giles's, Cripplegate—Preludes Nos. 13 and 9, Op. 11, *Scriabin*; 'Finlandia'; Postludium on 'Ite Missa est,' *Max Springer*.

Mr. Edmund West, Lausanne Cathedral—Sonata in D, *Rheinberger*; Monastery Hymn, *Waring*; Sonata No. 3, *Mendelssohn*.

Mr. Herbert Gisby, St. Thomas's, Regent Street (series of recitals)—Moderato in F, *Gade*; Lied, *Quef*; Preludio Romantico, *Ravanello*; Canzona, *Quef*; Sonata No. 2, *Mendelssohn*; Toccata and Fugue in D minor, *Bach*; En forme d'Ouverture, *Smart*; Prelude and Idylle, Sonata No. 14, *Rheinberger*; Triumphal Hymn, *Bossi*; March for a Church Festival, *Best*; Cantilène in A minor, *Salomé*; Overture in F, *D'Evry*; Sursum Corda, *Elgar*; Andantino, *Franck*; Allegro and Allegretto, *Gade*; On an old French Carol, *Quef*; Marche Héroïque, *Saint-Saëns*; Fantasia in E flat, *Best*.

Mr. A. M. Gifford, De Montfort Hall, Leicester—Meditation, *D'Evry*; Irish Phantasy, *Wolstenholme*; Irish Airs, arranged by *Hardbeck*.

Mr. Herbert Walton, Glasgow Cathedral—Prelude in E flat, *Saint-Saëns*; Sonata No. 9, *Merkel*; Concerto No. 8, *Handel*; Sonata No. 12, *Rheinberger*; Nuptial March, *Guilmant*; Overture, 'Meistersinger'; 'Moonlight,' *Lemare*; Allegro Vivace (Symphony No. 5), *Widor*.

Mr. C. C. Sumson, Christ Church Cathedral, Oxford (Bach recital)—Fantasia in G, Trios in G and C minor, Prelude and Fugue in B minor, three Choral Preludes, Passacaglia.

Mr. Herbert Ellington, St. George's Hall, Liverpool (series of recitals)—Caprice in B flat, *Guilmant*; Sonata No. 6, *Mendelssohn*; Moonlight Reverie, *Ellington*; Scherzo (Symphony No. 6), *Widor*; Sonata No. 4, *Rheinberger*; Scherzo, *Turner*; Larghetto with variations, *Wesley*; Sonata No. 4, *Mendelssohn*; Prelude on 'Hanover,' *Parry*; Overture in D, *Smart*; Rondo Capriccio, *Lemare*; Prelude and Fugue on B A C H, *Liszt*.

Mr. W. J. Jolley, St. Mary's, Hamilton—Marche Religieuse, *Saint-Saëns*; Legend, *Alcock*; Rhapsody, *Harvey Grace*; Suite Gothique, *Boëllmann*.

Dr. L. A. Hamand, Malvern Priory Church—Choral Song and Fugue, *S. S. Wesley*; Finale from the sixth Symphony, *Widor*; 'Finlandia.'

Pioneer W. J. Comley, St. Mary the Virgin, Baldock—Prayer and Cradle Song, *Guilmant*; Sonata in C sharp minor, *Harwood*.

APPOINTMENTS.

Mr. Douglas Rayner-Smyth, organist and choirmaster of Ealing Congregational Church.

Mr. W. A. Roberts, organist of the Parish Church, Maghull, near Liverpool (see note on p. 406).

Reviews.

The Church Hymnal for the Christian Year. (Novello & Co., Ltd.)

This book, like other modern hymnals, is a bulky volume. It is easy to say that hymn-books are too big, and that a small volume containing a couple of hundred or so of the 'very best' examples is what the public wants. But who shall choose the two hundred? A hymn-book being for use by the people generally, and therefore catering for the average taste and intelligence, must needs be compiled on the comprehensive principle of including everything likely to be wanted by anybody. This policy may be carried too far, but it is in the main a sound one. 'The Church Hymnal,' although new, has a link with the past, as it takes the place of 'The Church Psalter and Hymnal' and its second edition ('The Song of Praise'), published about forty years ago and long since out of print. The main body of the present book contains 780 hymns. There is also an Introduction, consisting of Opening and Dismissal hymns, Doxologies, Amens, &c., &c., a selection from an Appendix which is to be published later, and a Children's Supplement containing ninety-five hymns—altogether a grand total of over 1,000 hymns (many with two or more tunes), filling about 1,200 pages. The compiler and editor is Victoria Lady Carbery, who has been assisted by a 'representative committee of clergy,' and the musical editors are Dr. Hugh Blair and Mr. Lister R. Peace.

The character of the Hymnal will be best explained by a reference to the Preface, wherein we are told that the book contains 'most, if not all, of the old favourites.' It is worth noting that the term 'old favourites,' when used in connection with hymns and tunes, has come to apply mainly to those of the Victorian era. The real 'old favourites' of course, belong to a much more remote age. Of these very few appear in this book. There are 'Veni, Veni Emmanuel,' 'O quanta qualia,' and 'Veni Creator,' and a few other translations from ancient sources. Except for the melodies of the three hymns just mentioned, plain-song is conspicuously absent. This is probably because the collection contains none of the old office hymns with which the plain-song tunes are associated. These fine hymns are now so widely used that we doubt the wisdom of passing them by.

Expression marks are a feature of the editing. Opinions differ widely as to the expediency of using more than the broader general directions of this kind, but we do not doubt that the editors see sufficient reason for the course adopted. In view of the tendency to unison singing, which, owing to the depletion of choirs, has been greatly increased in wartime, some of the tunes seem to be pitched too high. But of course any fairly skilful organist should be able to effect any transposition demanded to accommodate the tune for unison singing. It must be acknowledged that the higher pitch as it stands is more suitable for four-part singing.

The book contains a great store of material calculated to make a wide appeal. It is strong in hymns for National occasions and for children's use—sections in which most

hymnals are weak. There are many new tunes, most of the composers of which successfully employ the late 19th-century idiom. There are, however, a good many of a more robust and original type. Some of the best of the new tunes are by Dr. Blair, particularly good examples being the setting of Julia Ward's 'Mine eyes have seen the glory,' and 'St. Wulstan,' with its effective alteration of $\frac{3}{4}$ and $\frac{2}{4}$ rhythm. S. S. Wesley, Stainer, Dykes, Barnby, and Sullivan are well represented.



New to us also is Webbe's 'Alleluia dulce carmen' as an eight-lined tune, the first two lines being repeated. Some may prefer the original six-lined form. Another detail that may be questioned is the altered rhythm of Steggall's 'Christchurch,' brought about by changing the semibreves at the beginning and end of the lines into minims and dotted semibreves respectively (other examples of this rhythm, such as Hewett's 'Dalkeith' and Barnby's 'St. Philip' are left untouched). There is much to be said in favour of respecting an original text, whether of words or music.

The processional hymns include the Rev. J. D. Powell's well-known melodies for Easter, Ascension, and Whitsun, 'Hail! Festal day,' and an effective setting by C. E. Miller of a similar hymn for missionary and other church festivals. The version of 'O Filii et Filiae' is new to us, being a combination of the simple French and the florid English forms :

Leaving these few debatable points, it remains only to commend the book to hymn-lovers as a mine of Church song in which they may dig with pleasure and profit. The arranging and indexing are admirable, the pages are not overcrowded, the editing appears to have been most carefully done, and the printing is excellent. A smaller edition is published for choir use, and the Children's Supplement also may be had separately.

Obituary.

We regret to record the following deaths :

JOHN HENRY BONAWITZ, an excellent pianist and composer, who died on August 15, at 108, Abbey Road, Kilburn. Of Polish origin, he was born at Durkheim, on December 4, 1839, and studied at the Liège Conservatoire, but while quite young emigrated with his parents to America. Returning to Europe in 1861, he made several concert-tours throughout the Continent with Joachim. In 1872-73 he organized popular Symphony Concerts in New York, and produced in 1874, at Philadelphia, his two operas, 'The Bride of Messina' and 'Ostrolenka.' After having for some time resided in Vienna he came to London, where he founded, about thirty years ago, the Mozart Society, giving during the Winter season monthly concerts chiefly devoted to the works of the master and in which he was ably assisted by many well-known artists. A selection from his last opera, 'Napoleon,' was given at one of these concerts a few years ago. His published works include, beside the first-named two operas, a Requiem, a 'Stabat Mater,' a Pianoforte Concerto, a Pianoforte Quintet, a String Quartet, a Trio, and a large number of smaller works for pianoforte, and songs.

WILLIAM STEVENSON HOYTE, organist and composer, on July 27, at Ealing Common. He was born at Sidmouth, Devon, on September 22, 1844. A pupil of John Goss and George Cooper, he became organist and director of the choir of All Saints', Margaret Street, from 1865 until 1907. Other appointments he had held previously were at St. Paul's, Hampstead; All Saints', King's Lynn; St. Paul's, Bow Common; St. Matthew's, City Road; and Holy Trinity, Westminster. He was granted the Canterbury Mus. Doc. degree in 1905. His academic appointments included professorships at the G.S.M. (pianoforte), R.A.M. (organ), R.C.M. (organ and choir-training). His compositions include a Communion Service for voices and orchestra, anthems and services, organ and pianoforte pieces, songs, hymn-tunes, and a book of Litanies. He was an accomplished player on both the organ and the pianoforte. His sunny nature was severely tried by an illness of long standing. At a Requiem held at All Saints', Margaret Street, on August 1, the Sequence 'Day of wrath, O day of mourning,' and an Offertorium by the late composer were sung.

BASIL HOOD, on August 6. His connection with music was his great output of operatic libretti and lyrics. He was the son of Sir Charles Hood, and was born in 1864. He was brought up for the Army, and after passing through

Sandhurst he was gazetted in 1883 and retired as a captain in 1898. The following are his chief works, along with his principal musical collaborators: 'The Rose of Persia' (Sullivan); 'The Emerald Isle' (Sullivan and Edward German); 'Merrie England' and 'The Princess of Kensington' (Edward German); and in 1916 'Young England' (G. H. Clutsam and Hubert Bath). He adapted for English use 'The Merry Widow,' 'A Dollar Princess,' and 'The Count of Luxembourg.' It is sad to have to state that his untimely death was caused by his over-application to tasks he had set himself to accomplish. His brain was evidently overwrought. Probably his greatest success was 'Merrie England.' He here struck a patriotic note that appealed to all classes of the community. Generally he was more successful as a lyric-writer than as a deviser of drama.

ARTHUR W. SPEED, on August 6, at Southport, in his sixtieth year. He had a seizure at a choir practice at Chapel Street Congregational Church, where he was organist, and died a few days afterwards. He was a native of Sheffield, and the first training he received was from Mr. Lemare, then organist of the parish church. Subsequently Mr. Speed took lessons in organ-playing from Gailmant, Dr. Armes, and Mr. W. T. Best. He came to Southport twenty-six years ago, and at first was organist of the West End Congregational Church; later he was organist of West Derby Church, a position he resigned about eight years ago and accepted a similar post at Chapel Street. He had exceptional ability as a choir-trainer and an interpreter of the finest choral music. These qualities were manifested in his direction of the Southport Triennial Musical Festival. He was this year's President of the Southport Organists' Association, and conductor of the local Orchestral Society. His townsfolk deeply appreciated his great services to music in their midst. The funeral service at the church was a most impressive ceremony.

EDWARD JONES, on August 10. He was distinguished as a theatrical composer. For some years he was musical director at the Princess's Theatre, under Wilson Barrett's régime. During that period he produced incidental music to various plays, and showed his ability to write very tunefully. He also wrote music for 'A Pantomime Rehearsal,' 'The Thirty Thieves,' and 'Where Children Rule.' He became for a period conductor at the Duke of York's Theatre, and later he was similarly engaged at the Ambassadors' (1914), and contributed some of the music for Harry Grattan's revue 'Odds and Ends.' He fell ill about a year ago.

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Correspondence.

STUDENTS' CONCERTS AND ALIEN MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR.—Had Miss Azulay taken the trouble to read my article before 'commenting' on it, she would have spared herself a good deal of trouble and you a good deal of space. Neither in my article nor in my mind is there any suggestion of the Chauvinism she makes so much of. My point—as you make clear in the extract printed on p. 363—was and is that only a miserable sixth of the music played at four specific pupils' concerts was by British composers: and that I still want to know how pupils are ever to learn of the existence of any British music if their teachers fail to introduce them to it. In view of this, the crowning absurdity of Miss Azulay's letter lies in the sentence italicised on p. 364, col. 1, and in her final sentence. How can the British pupil's horizon be narrowed by introducing to it some more of native music?—Yours, &c.,

ROBIN H. LEGGE.

ORGAN ACCOMPANIMENT AND THE
CATHEDRAL TRADITION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR.—I have read Mr. Bernard Johnson's article and the correspondence thereon with much interest. As one who is not a professional musician, but a lover of music who suffers from the 'cathedral tradition' in a small parish church, may I ask the question whether congregational verses of hymns should not always be sung unisonally? It seems to me that if the choir sings the tune in the four parts in which practically all hymn-tunes are written, and the congregation sings the melody at the same time, that the balance of the harmony is destroyed. This may not matter so much in some tunes—such, for instance, as Croft's 136th, with, to quote Mr. Stanton, its 'big, strong chords'—but what perhaps I may call the 'part-song' tune is ruined. Compare, for instance, the effect of Dykes's tune to 'The King of Love my shepherd is,' sung in St. Paul's as a communion hymn by the choir alone, and the same tune sung in a parish church by even a good choir and a congregation. Or, to give an even more striking example, the tune by Hopkins to 'Brightest and best.' Sung by a good choir this is charming, but with a congregation singing the melody, together with some of its members putting in a fancy tenor and bass, the beauty of the harmonies, especially those of the penultimate bar, is masked.

Mr. Sumson's specimen accompaniments are to my mind models of what free organ accompaniment should be, only such treatment is beyond the powers of most village organists.

The 'English Hymnal' and 'Songs of Syon' are both admirable collections, but surely there is room for a small collection of melodies of the best and most popular hymn-tunes—terms which are by no means convertible—lowered in pitch, and supplied with a free organ accompaniment. The same thing applies to most Anglican chants, and then we should not have the painful experience of hearing the average village choir and congregation murdering such a beautiful composition as the late Sir George Martin's chant in A flat to Psalm lxxxv. in the 'New Cathedral Psalter.' No Anglican

chant for a congregation should go above

and my experience, of the south of England at any rate, leads me to say that the ordinary village choir, which hardly ever contains a real alto, should not try to sing Anglican chants or hymn-tunes in parts. But either an organist who can improvise a free accompaniment is necessary, or else an edition of chants and hymn-tunes with such an accompaniment written out ought to be supplied.—Yours faithfully,

H. P. CHOLMELEY.

Sussex, August 1, 1917.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR.—In connection with your interesting correspondence on the Cathedral Tradition, may I make the somewhat obvious comment that church *praise* is not necessarily church *music*? For centuries these two ideals were together realised, but in the last sixty years the latter has been sadly neglected, and we must admit that the compositions of this period were at one time largely represented even in cathedral music. I believe, however, that it is this departure from the true Cathedral Tradition, and not the observance of it, that has involved the Tradition, to which we owe so much, in such criticisms as Mr. Johnson's. I venture the opinion, then, that in our desire for reform, rather than adopt his suggestion (which in effect seems to be the classic remedy of a hair of the dog that bit us), and outdo the Victorians in the use of their own methods, we should do well to seek inspiration where Mr. Yates and others have found it, in older and purer models.

This course has been largely tried, and abundantly justified by results. The luscubations of the minor Victorians are being rapidly superseded, for congregations are only too glad to return to simpler and more dignified tunes. And may one add, without offence, that as the question of perpetrating the other style ceases to be one either of music or of expediency, it would appear to be little worthy of the sanction of your distinguished columns.—I am, Your obedient Servant,

G. S. DUNCAN.

Cuddesdon College, Oxon.

August 18.

CORNET VERSUS TRUMPET.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR.—I venture to ask you to grant me space to protest against what has been an inherent defect in our orchestras and military bands ever since the days of Berlioz; I refer to the 'incredible popularity' of the cornet, and to its usurpation of the trumpet's rightful place on every possible occasion, never more than at the present time. The first-class Symphony Orchestras are about the only exception, where cornets are only occasionally tolerated to reinforce the trumpets in a *tutti*.

There is no doubt a valid reason for the entire exclusion of the martial and noble timbre of the trumpet from our military bands, but it has always amazed me that an instrument eminently appropriate in such surroundings should have to give way to the inferior and mediocre tones of the cornet.

It may be contended that the type of music usually played by the average theatre orchestra justifies the existence of the cornet therein, but there are few compositions that would not be improved by the absence of an instrument which tends to degrade and vulgarize everything with which it comes in contact. The instrument of course has its uses on certain occasions, and in certain environments, such as dance-bands, and composers have written parts for it in certain operas, such as 'Faust,' but it should be *en règle* forbidden.

Gevaert said: 'No conductor worthy the name of artist ought any longer to allow the cornet to be heard in place of the trumpet in a classical work.' This remark applies to certain provincial concert orchestras, where classical works often form a large part of the programme and where cornets are still very much in evidence.

It is then to conductors and orchestral directors generally that one must look for a remedy.

Were they to insist on having nothing but the legitimate instrument used in their orchestras, players would then realise that they must either lose their engagements or conform to the new régime. There would cease to be a dearth of trumpet-players were such unanimous action taken.

Now that the use of trumpets pitched at the same level as cornets, and not an octave below, has become common (where trumpets are to be found), there can be no embargo laid upon them on the ground of difficulty of execution. The comparative neglect of the trumpet in F is to be deplored, but by the adoption of the B flat instrument, players can mount with the same facility as on the cornet, both

instruments having the same harmonic series. If the tone of the modern B flat trumpet loses much of the magnificent sonority of the trumpet in F, there can be no question as to its preference to the cornet, and it is to be hoped that the day may come when it is adopted in all orchestras where there is any claim to artistic sensibility, and that the cornet may be relegated to the place it deserves—to the variety stage and to street corners.

OTIS.

THE MUSIC IN WAR-TIME COMMITTEE: REPORT OF THE LEEDS SECTION.

‘Good music by good musicians for good soldiers’ having become an accepted phrase in the centre from which the Leeds section for Music in War-time is operating, it is gratifying to find as the movement gets better known a willingness on the part of the public to see that our soldiers, who are entitled to the best of everything, should not have to put up with inferior rations of music. And as the trained musician—who has made it a life-work and study—is obviously the best and qualified person to undertake the work, so, too, is it gratifying to know that at last it is being realised that it is a most unreasonable and unfair thing to expect that work day by day and night by night to be the ‘gift’ of the professional. In other words, the soldier is worthy of the best and the labourer is worthy of his (or her) hire.

The work, then, of the committee is neither a charity nor a freewill offering, but a practical attempt to deal with a practical difficulty. And the benefits are threefold: a keeping alive (1) the spirits of our soldiers, (2) the practice and performance of good music, (3) the professional musician. As to the last category, it is certain that but for the scheme of ‘Music in War-time’ many singers and players would have suffered far more acutely than people whose interest is elsewhere than in the art can ever realise. The work of the scheme in and around Leeds, and in some of the great camps in Yorkshire, has been one of unceasing activity, extending week by week, employing many artists, and providing hours of delight to tens of thousands of our men in blue and khaki.

Over four hundred and sixty concerts have been given, and over nine hundred fees paid, and the continuation of the work and its further development are restricted only by the amount of funds at disposal.

The programmes submitted have covered a wide range of music, embracing selections from oratorios, solos and choruses, pianoforte and violin recitals, concerted music, song recitals, chamber music, glee, and a large number of items from operas, many being sung in English, French, or Italian.

The reception given to our concerts has been of the heartiest, and many requests are to hand for further visits. A large group of hospitals in and around Leeds is served regularly by our committee, and in the outlying districts our parties are received with unbounded appreciation. The work in the great camps is especially successful, and it is hoped still further to extend it in this direction.

The constant necessity for raising funds to carry on the work is one of the difficulties the committee has to face, and concerts are arranged from time to time with this object in view. In this connection we would mention with gratitude the active assistance Mr. Frederick Dawson has given to us by his pianoforte recitals.

With the coming Autumn there will no doubt be a further tax upon our efforts, and all the support that can be given will be needed.

(We remind readers that the Music in War-time Committee (the chairman of which is Sir Hubert Parry, and the secretary Mr. W. G. Rothery) is a branch of the work of the Professional Classes War Relief Council, 13 and 14, Prince's Gate, London, S.W.7.—ED., M.T.)

Mr. R. J. Pitcher will give his lecture-demonstration on the ‘Technique,’ with pianoforte illustrations, on Tuesday, September 18, at the London Academy of Music. Admission is free.

THE PRINCIPLES OF PALESTRINA.

Mr. Edward J. Dent, writing in the *Cambridge Magazine* upon the substitution of plainsong melodies for the tunes of mid-Victorian days in bell-playing at the Roman Catholic Church, says:

One of the mediæval tunes that has been played recently is the hymn ‘Iste Confessor.’ It is an easy tune for the beginner to pick up, for it is one of the least florid, and its metre is that of the familiar Sapphic stanza. Tunes of this character are well suited to bells, for they belong to an age when harmony had not yet been invented, so that they are complete and satisfying in themselves, without any accompaniment. In fact, harmony, in the ordinary modern sense, only spoils them, for it inevitably tends to straitlace their free rhythm, and to obscure their significance of outline rather than intensify it.

The hymn ‘Iste Confessor’ is of peculiar interest at this moment, because it is to be heard in the setting of Palestrina at the C.U.M.S. performance in St. John’s College Chapel on Friday next. Palestrina is a composer who has been much misunderstood by those who regard him with the deepest devotion. Pious writers have repeated over and over again the familiar stories of how he saved Church music from total extinction by composing a Mass which was so beautiful as to soften the hearts even of a commission of reforming cardinals, and how he finally died in the arms of Saint Philip Neri. These edifying tales have been shown to be totally devoid of foundation. Nor is it reasonable to describe Palestrina as belonging to the austere period of Gothic architecture, for he lived and wrote in the Rome of Vignola and Maderna, the fathers of that stately baroque which is still the most characteristic feature of Rome at this day. Equally erroneous is it to regard his music as designed to be narcotic, laying reason to sleep in the interests of faith. Palestrina’s music is based on principles of formal design just as clearly as that of any other great composer; but his principles differ from those of modern days, as mediæval Latin differs from modern English.

To understand him, we must be familiar with the musical associations of his time. Ecclesiastical music always depends largely on associations, and Palestrina’s hearers would have been familiar with the melodies of the Latin hymns, just as Bach’s hearers were familiar with the Lutheran chorales. The hymn and Mass ‘Iste Confessor’ illustrate his principles very clearly. The hymn is sung in the usual fashion of that day: the first and odd-numbered stanzas by the men’s voices in unison, so that even those who do not know the tune may begin to learn it, while in the even verses the separate voices take up fragments of the melody and interweave them. This principle is further carried out in the Mass, which is all built up on themes taken from the hymn-tune.

What really differentiates Palestrina from modern music is not his limited choice of chords, nor even his use of counterpoint in preference to plain harmony. Modern music is not exclusively harmonic, any more than Palestrina is exclusively polyphonic. But modern music, even in its use of counterpoint, depends on a regularly recurring strong accent—one, two, three, four, one, two, three, four—such as we recognise in Bach’s Fugues. Palestrina’s music has no bar-lines, no regularly recurring ictus; his accents come where they happen to fall in the Latin words. This makes it harder for us to follow him; but his phrases balance each other none the less, just as the two halves of a verse balance in the English version of the Psalms.

Palestrina can still be made alive for us, because he wrote music that was modern music in its own day. His celebrity has damaged his reputation, for the subsequent tradition of composing Church music *alla Palestrina* produced in most cases a style that was hopelessly dreary and lifeless. To copy the external forms of an art belonging to the remote past must inevitably result in insincere work; but ecclesiastical authority appears to consider it truly devotional.

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THE DEPRECIATION AND APPRECIATION OF HANDEL.

BY H. DAVEY.

Is it not time to initiate some counterblast to the open and veiled depreciation of Handel which has been frequent in England for a good many years? It is unknown elsewhere except in the United States, and there mainly among the 'hyphenated.' In the *Musical Times* for August, 1912, I set forth how Handel was revered and performed on the Continent, to an extent which would astonish many English musicians. I could not give much detail concerning performances in France; but directly afterwards M. Prod'homme gave full particulars of all performances in Paris of music before Beethoven, during the season 1910-11 ('Journal of the International Musical Society,' vol. xiii., pp. 389-401). Paris was not, perhaps, quite a type of French cities, in this respect; but there were other cities, Rouen for instance, where Bach and Handel were assiduously cultivated. Exact details I cannot give. As regards Paris, we are told Beethoven rules: 'Scarcely a single concert is without Beethoven's name; among the older composers, Bach is most in favour, followed closely by Mozart and Handel.' In the complete list of performances, Bach occupies two pages of small print, Handel one page, Mozart one-and-a-half pages; but items of all sizes, from complete oratorios, Passions, concertos, and operas, down to single solos, are lumped together. The larger works of Handel were: 'Dettingen Te Deum,' at the church of St. Eustache; 'Messiah,' church of the Sorbonne; 'Ode for St. Cecilia's Day' (Société Handel); 'Israel in Egypt' (Conservatoire Concerts); 'Alexander's Feast' (Société Handel); selections from 'Messiah' (the Sorbonne); 'Saul' (Société Handel). Three complete oratorios, and three other complete works, performed at Paris in one winter! Has there been any such series in London for whole decades past? Possibly there has been, if we include the small suburban Societies; but the Parisian performances are complete, on a large scale, with full choir and orchestra and the best soloists obtainable.

As a commentary on these facts, the anti-Handel outbreaks by Dr. Ernest Walker, Dr. Bairstow, and the American amateur, Surette, may be remembered. These are Bach-worshippers, going to as wild an extreme in one direction as the Handel-worshippers—Hullah, Rockstro, Chrysander, Gervinus, Samuel Butler, and the still living H. H. Statham—went in the other direction. The sober-minded, who take the reasonable middle course, are headed by Spitta, who in his monumental work on Bach contrasts the High Mass with Handel's 'Messiah,' judging that while Bach touches deeper feeling, Handel's independent dramatic standpoint is equally true art, and therefore neither genius must be exalted above the other.

These remarks are suggested by a quotation from Mr. Cyril Scott's new booklet on music. He wonders 'where the serious-minded musician is to be found who would subject himself to a hearing of "The Messiah"?' We must suppose Mr. Scott does not consider Haydn, Mozart, Beethoven, Mendelssohn, or Schumann to be 'serious-minded.' Possibly he is under the belief that Handel is a composer beloved only of the English middle-classes, and almost unknown elsewhere. Hullah and Rockstro wrote to this effect, and even the article on Handel in the Dictionary of National Biography followed them. I set forth in the above-mentioned article how unfounded the belief was as regards Germany, where not only the familiar oratorios and cantatas, but also such works as 'Joseph,' 'Susanna,' 'Esther,' and 'Hercules' are cherished and performed. But now, very many will shrink from anything approved in Germany. For their behoof I have given the details of performances in Paris. Until the war Paris had its Christmas performances of 'Messiah' just as London has, but not of course to the same extent. What musical life exists there now, or in Germany, I know not; I have read that performances of various kinds still occur in Paris. The prospectus of the Concerts Spirituels of the Sorbonne used to be sent me regularly every year, up till 1913-14; I have heard nothing since.

Whither does all this finally lead? To the request that a greater variety of Handel's works should be heard, and that

depreciation of their merits should cease. Bach or Handel may be preferred, according to individual taste; but why decry either? Why not get pleasure from both? Each has qualities the other has not. Because I was a member of the Neue Bachgesellschaft, used to attend its Festivals, and have described several in the *Musical Times*, many would suppose I was necessarily an anti-Handelian, and expect me to speak in the Surette style. This setting up the two unrivalled geniuses as rivals is harmful. Then let us hope to read during the forthcoming winter of performances other than of 'Messiah,' 'Israel,' 'Samson,' 'Maccabaeus,' and 'Acis'; the interest of singers as well as listeners is quickened by something not quite familiar. Average choral Societies, if they can be kept together in this present tribulation, will enjoy attacking 'Athalia,' or 'Belshazzar,' or 'Jephtha.'

THE CATTISTOCK CARILLON.

On Thursday, July 26, M. Josef Denyn, the famous carillonneur of Malines, gave his twenty-second annual recital to a most appreciative audience. The attendance was not so large as on some former occasions, doubtless owing to the present difficulties and restrictions on travel, but all who love bell-music very greatly appreciated the opportunity given by the present rector of Cattistock. The Rev. R. P. Stickland faithfully carries on the project initiated by the Rev. H. Keith Barnes, the donor of the carillon (thirty-five bells) and of the beautiful tower in which it is erected, along with a sum of money to provide for their proper upkeep. The programme was as follows:

1. (a) 'Your King and Country' Rubens
- (b) 'Auld Robin Gray.'
- (c) 'O Nanny, wilt thou gang wi' me.'
2. Cavatine ('Barber of Seville') Rossini
3. Flemish:
 - (a) 'Myn Vaderland' Wambach
 - (b) 'De Dobbelaer.'
 - (c) 'Naar wyd en zyd'
4. Third Sonata Nicolai
5. Tunes from the 'Westminster Hymnal':
 - (a) Jesus, my Lord.
 - (b) See amid the Winter's snow.
 - (c) Crown Him with many crowns.
 - (d) Gloria in Excelsis Deo.
 - (e) Soul of my Saviour.
6. National Anthems:

France, Belgium, Russia, Great Britain.

M. Denyn's playing showed great technical skill and fine artistic perception. His most successful items were the brilliant Cavatine (Rossini), the Flemish air 'De Dobbelaer,' beautifully transcribed for his instrument, and the third Sonata (Nicolai)—carillon music *par excellence*. There is very little music specially written for the carillon, so the successful carillonneur must select his pieces with judgment, and effectively arrange them to suit the compass of the instrument on which he is playing, which demands high musical qualifications in addition to technique. In all these things M. Denyn is a master.

The tunes from the 'Westminster Hymnal' were less effective than the other items of the programme, as such music is not well suited to the carillon.

When the magnificent new carillon (forty-two bells) recently erected in Queenstown Cathedral is inaugurated, there will be an opportunity of hearing M. Denyn on an instrument worthy of his fine playing, and which will show the very important developments perfected in this country during the past twenty years in the making and tuning of bells.

MIDSUMMER AWARDS AT THE COLLEGES
AND ACADEMIES.

ROYAL ACADEMY OF MUSIC.

The following are amongst the awards: The Charles Lucas Prize (composition) to Elsie Marian Nye; Edmund T. Jenkins, highly commended, and Alec Rowley, commended. The Chairman's Prize (for ensemble playing) to Paul Beard, Florence Lockwood, Katie Goldsmith, and Yvonne Morris. The Piatti Prize (violincello) to Hilda M. Clarke; Milly Stanfield, Nora L. Parker, and Yvonne Morris, highly commended. The Cuthbert Nunn Prize (composition) to Helen Bidder; Kathleen Lévi very highly commended. The Swansea Eisteddfod Prize (singing) to Gwladys Partridge; Marjorie Perkins, very highly commended, and Sylvia Peake, commended. The Gilbert Betjemann gold medal (operatic singing) to Marjorie Perkins; Etta Crossman and Bessie B. Kerr, highly commended. The Parepa Rosa gold medal (singing) to Margery Crabtree; Heartsease Marley, very highly commended, and Lilian M. Saunders, commended. The Walter Macfarren gold medals (pianoforte) to Margaret Portch and Archie H. Higgo. The W. E. Hill & Sons Prize (violin) to Marjorie Flock. The Dove Prize (for general excellence) to Gladys M. Chester. The Julia Leney Prize (harp) to Muriel L. F. Cole. The Frederick Westlake Prize (pianoforte) to Archie H. Higgo. The Hannah Mayer Fitzroy Prize (violin) to Alfred de Reyghere. The Lesley Alexander Gift (viola or violoncello) to T. H. Blanchard. The Alexander Roller Prize (pianoforte) to Margery Cunningham. The Challen & Son gold medal (pianoforte) to Margaret Portch. The Chappell & Son gold medal (pianoforte) to Archie H. Higgo. The Bonamy Dobree Prize (violincello) to Yvonne Morris. The Beare Prize (violin) to Gladys M. Chester. The Mary Burgess Memorial Gift to Eleanor Street. The Manns Memorial Prize to Muriel Rogers. The Oliveria Prescott Gift to Elsie Nye and Edmund Jenkins. The Anna E. Lloyd Exhibition (singing) to Marjorie Perkins.

THE ROYAL COLLEGE OF MUSIC.

Council Exhibitions (£50): Pianoforte—Dorothy T. Davies, A.R.C.M. (Clementi Exhibition), £12; Maud L. B. Charlesworth, £10; Maria Ramirez-Aguirre, £10; Violin—Moiria B. B. Slater, A.R.C.M., £6; Organ—Helen T. Young, £12. Clementi Exhibition (value about £28) for pianoforte-playing: Marie L. Johnson, A.R.C.M.; Hilda M. Klein (Exhibitioner). Henry Leslie (Herefordshire Philharmonic) prize (£10) for singers: Frederick W. Taylor (Galer scholar). Challen & Son gold medal for pianoforte-playing: Dorothy T. Davies, A.R.C.M. (Clementi Exhibition). John Hopkinson medals for pianoforte-playing: Gold medal, L. Doris S. Fell, A.R.C.M. (Kialmark scholar); silver medal, Cecil E. M. Dixon. Pauer Memorial Exhibition (£7 10s.) for a pianoforte student named as proxime in the open scholarship competition: Kathleen E. B. Connah (Exhibitioner). Henry Blower memorial prize: Beatrice Betts (Lilian Eldee scholar). Savage Club Exhibition: Annie R. Peacock, for one year. Dannreuther prize (£9 9s.), for the best performance of a pianoforte concerto with orchestra: Kathleen M. Cooper, A.R.C.M. (Pringle scholar). Gold medal presented by the late Raja Sir S. M. Tagore, of Calcutta, for the most generally deserving pupil: Frederick W. Taylor (Galer scholar).

GUILDHALL SCHOOL OF MUSIC.

In the Examination for Associateship of the School, Antoinette Trydell and Hannah Arrobus have been awarded the Associateship Gold and Silver Medals respectively. Other awards were: The Lady Mayoress's Prize, a purse of £5 5s., for Pianoforte Students—Dorothy M. Davies. G.S.M. Gold Medal for Instrumentalists—Margaret Fairless. G.S.M. Gold Medal for Vocalists—Dora Labette. The Knill Challenge Cup, with Silver Medal, for an eminently deserving student—Dorothy M. Davies. The Wakefield Orchestral Prizes, value £6 6s., divided into three prizes of £2 2s. each, for the most earnest and attentive members of the School Orchestra, conducted by the Principal—Marie Dare, Eileen Marillier, Rose Ramsay. The Sir August Manns Memorial Prize, value £4, for Organists—Bertram T. P. Hollins.

The Pearse Morrison Memorial Prize, value £2, for the pupil who most clearly and distinctly enunciates the words in the Vocal Competitions—Dora Labette. The Dow Memorial Prize, value £10, for the student who distinguishes himself or herself most in general excellence, assiduity, and industry—Grace Williamson. The Enoch Singing Prize value £5 5s.—Dora Labette. Special Corporation Scholarships, annual value varying from £80 to £35—Margaret Fairless, Antoinette Trydell, Marjorie K. Reynoldson, Louis Bloomberg, Kathleen B. McQua, Grace Williamson, Geraint Williams, Dorothy M. Davies, Lilian Riches, May Busby, Phyllis Harding. The Heibl (Major) Scholarship, annual value, £150 each, including maintenance—Doris Ashton Ball, Dora Labette, Rita Maxwell. The Heibl (Minor) Scholarship, annual value £50 each—Sylvia Van Dyck, Marjorie L. Hall, Alice K. Scarisbrick, Cynthia Harris. The Mitchell Scholarship—Rose M. Ramsay, Katharine E. Collings, Annie Stone, Marion Doris Browne. The Mercers' Scholarship, annual value, £52 10s.—Pierre R. F. Laffitte. The Merchants Taylors' Scholarship, annual value, £40—Isaac Sisselma. The Melba Scholarship, annual value, £30—Marjorie Claridge. The Drapers' Scholarship, annual value, £31 10s.—Dorothy Horne. Scholarships of the Worshipful Company of Musicians: Carnegie Scholarship, £23—Reginald Punglove, Hedley F. Nicholas; S. Ernest Palme Scholarship, £23—Henry Stanley Taylor.

TRINITY COLLEGE OF MUSIC.

The following candidates were successful at the High Examinations held at the College in April and July last: Fellows (F.T.C.L.): Arthur C. Breillat, Alfred J. Thompson, F.R.C.O., Jean P. J. Troisfontaines Licentiates (L.T.C.L.): Pianoforte—Marjorie W. Agat, Frances M. Beken, Clarisse E. Brooks, Elsie M. Charlton, Violet G. Cross, Daisy G. Curtis, Bernard Fowles, L.R.A.M., Annie C. Groom, Marian Holden, Harold G. Howell, Wilfrid P. Leverton, Dorothy E. Lewin, Gladys L. Marinot, Freda C. M. Morgan, Edith D. Parnell, Iris A. Payne, Dorothy A. Smith, Irene R. Smith, Norah M. H. Thorne, Gladys E. Whitfield, Florence M. Withy. Organ—Sam B. Frankland. Singing—Patty Bowen, Marjorie Gurr, Mrs. Ada L. Sears. Associates (A.T.C.L.): Theory and Practice of Composition—Ernest S. Burnett, Mary E. Dawson, Euse Gardner, Mrs. Emily L. Hobbs, Maud M. Maxwell, Carolyn F. Price, Charles S. Watson, LL.D., and fifty pianoforte students. Organ—Harold O. Newman. Singing—Horace H. Collins. Violin—Katherine L. Homersham, Sister M. A. O'Connor.

Mr. C. N. H. Rodwell has been appointed secretary in place of the late Mr. Shelley Fisher. Mr. Rodwell has been secretary of the South African Officers' Club in Grosvenor Square for some years. His reputation as an organizer stands high. He enters on the onerous duties of his new post with the goodwill of all concerned.

THE UNION OF GRADUATES.

The twenty-fifth annual meeting of the Union of Graduates in Music was held at Messrs. Novello's on July 28. Sir Frederick Bridge (in the absence of the president, Sir Hubert Parry) took the chair. In the course of his remarks he referred with sorrow to the recent death of Dr. W. S. Hoyte and Dr. Southgate. It was unanimously resolved that Sir Hubert Parry be invited to continue in office for another year. Mr. Stanley D. B. Jane was elected auditor in place of the late Dr. Southgate. Vacancies on the council were filled by the election of Dr. F. A. Abernethy, Dr. Eaglefield Hall, Dr. C. E. Jolley, Dr. C. H. Merrill, Mr. George Shinn, and Mr. Wharton Wells.

Bandmaster Rutland Boughton (208th Infantry Brigade) sends us a programme of music performed near Worksop on August 11. The following are some of the items: 'Imperial March' (Elgar); Ballet Music from 'Rosamunde' (Schubert); Two Hungarian Dances (Brahms); Spanish Serenade (Bilton); March, 'Blighty' (Mills-Scott). It is gratifying to know that Mr. Boughton has been put to congenial work.

Hail, gladdening Light.

FULL ANTHEM FOR EVENSONG (BASED ON AN OLD ENGLISH CAROL TUNE).

Words from the Greek by J. KEBLE.

Composed by GEOFFREY SHAW.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato.

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN.

Moderato.

mf Voices alone.

is the Im - mor - tal Fa - ther, Heav'n - - ly, Blest,

is the Im - mor - tal Fa - ther, Heav'n - - ly, Blest,

is the Im - mor - tal Fa - ther, Heav'n - - ly, Blest,

is the Im - mor - tal Fa - ther, Heav'n - - ly, Blest,

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p

Ho - li - est of Ho - lies, Je - sus Christ, our Lord.

p

Ho - li - est of Ho - lies, Je - sus Christ, our Lord.

p

Ho - li - est of Ho - lies, Je - sus Christ, our Lord.

p

Ho - li - est of Ho - lies, Je - sus Christ, our Lord.

p

Ho - li - est of Ho - lies, Je - sus Christ, our Lord.

SOPRANOS.

mf

Now we are come to the sun's hour of rest,

Ch. manual only.

mf

The lights of eve - ning . . . round . . . us shine, We

hymn the Fa - ther, Son, and Ho - ly Spi - - rit Di - vine.

With dignity.

Wor - thi - est art Thou at all times to be

Wor - thi - est art Thou at all times to be

Wor - thi - est art Thou at all times to be

Wor - thi - est art Thou at all times to be

Wor - thi - est art Thou at all times to be

With dignity.

Full Sw.

f Trumpet.

Gt. Trumpet. (legato.)

Ped. 16 ft.

sung With un - de - fi - - - led tongue, Son of our

sung With un - de - fi - - - led tongue, Son of our

sung With un - de - fi - - - led tongue, Son of our

sung With un - de - fi - - - led tongue, Son of our

(8)

God, Giv - er of life, A - lone :

God, Giv - er of life, A - lone :

God, Giv - er of life, A - lone :

God, Giv - er of life, A - lone :

God, Giv - er of life, A - lone :

God, Giv - er of life, A - lone :

There - fore in all the world Thy glo - ries, Lord, . . . they own.

There - fore in all the world Thy glo - ries, Lord, . . . they own.

There - fore in all the world Thy glo - ries, Lord, . . . they own.

There - fore in all the world Thy glo - ries, Lord, . . . they own.

There - fore in all the world Thy glo - ries, Lord, . . . they own.

There - fore in all the world Thy glo - ries, Lord, . . . they own.

PROMENADE CONCERTS.

QUEEN'S HALL ORCHESTRA.

The prospectus of the forthcoming season of Promenade Concerts at Queen's Hall contains about 335 different compositions, viz., 245 orchestral, 40 instrumental, and 50 vocal.

The arrangements are much the same as last season, excepting that on this occasion Tuesday evenings will be principally devoted to the performance of Russian music.

The concerts will commence at 7.30 and terminate at 9.45, and smoking will be allowed. The first series of concerts begins on August 25, and will continue until September 29. A further series will be given from October 1 to 20, if the first series is adequately supported.

Sir Henry Wood will as usual be the chief conductor, but several British composers have been invited to conduct their new compositions, including Messrs. Percy C. Buck, Howard Carr, Norman O'Neill, Montague F. Phillips, and Joseph Speaight.

The list of novelties, though not so lengthy as in pre-war days, contains works which promise to be of great interest. Out of the nineteen new items nine are by British composers, five hail from Russia, and two from Spain, while France, Finland, and America each contribute one work to the list.

The British works include: Two Fairy-pieces for Orchestra, (a) 'Queen Mab,' (b) 'Puck,' by Mr. Joseph Speaight; an Orchestral Rhapsody, 'A Shropshire lad,' by that promising musician, the late Lieutenant George Butterworth (who was killed in action in August, 1916); a Prelude for Orchestra, 'The forgotten rite,' by Mr. John Ireland; three Elfin Dances for Orchestra by Mr. H. Waldo-Warner; two Pieces for Orchestra by Mr. Percy C. Buck; a Suite de Ballet, 'Before dawn,' by Mr. Norman O'Neill; a Suite, 'The Jolly Roger,' by Mr. Howard Carr; a Phantasy for Violin and Orchestra, by Mr. Montague F. Phillips; and a Suite for Flute and Orchestra by Miss Dora Bright.

Spain is represented by Five Spanish Dances by Granados, orchestrated by Sir Henry Wood, and a Dance from the opera, 'Merlin,' by Albeniz. The new French work is H. Louis Aubert's 'Suite Breve,' Op. 6. Selim Palmgren's 'Finnish Lullaby,' arranged for string orchestra, and Loeffler's 'Pagan poem' (after Virgil), for orchestra, piano-forte, English horn, and three trumpets obbligati, complete the scheme.

NOTES ON THE RUSSIAN MUSIC.

BY M. MONTAGU-NATHAN.

The choice of music by which Russia is to be represented during the forthcoming season of Promenade Concerts affords the patron of these historic evenings an opportunity of filling in some conspicuous gaps in his acquaintance with the music of Russia. The composers whose works are to be performed, namely Lyadov, Spendyarov, Vasilenko, Zolotarev and Gnessin (to enumerate them in order of seniority) may be placed in the category of minor poets, a somewhat indifferent classification, but one which should be accepted as an attempt to place them correctly so far as concerns their relation to the prophets with whose names as well as whose works we are tolerably familiar. Of the five, only one has achieved opera, and Vasilenko's early 'Kitej' is but an adaptation of a work designed as a cantata. That Lyadov never won fame as an operatic composer is undoubtedly due in some measure to his decidedly lethargic temperament, which appears to have permitted him to work only when there was no need to do so. It was due, I believe, to his failure to display sufficient energy in the composing of a ballet on the subject of the 'Firebird' that Diaghilev placed the commission elsewhere; thus, relinquished by one of Rimsky-Korsakov's earliest pupils, it fell to one of his last, with results neither we nor Stravinsky can regret.

In the case of Spendyarov and Zolotarev, neither of whom is out of his 'forties, and especially of Gnessin, who was born in 1883, it is of course impossible to say what they may achieve, but in Russia, at all events, these three pupils of

Rimsky-Korsakov have not yet attained widespread recognition.

In one way alone has Stravinsky's good fortune, above referred to, caused a deprivation among non-Russian followers of musical affairs. Had Lyadov been really popular beyond the frontiers of his native land we should in all probability have heard a good deal more about his life-story, and those fascinating pages would, I venture to think, have been enjoyed as much as anything of the kind ever published. Lyadov's faults, though not as numerous, were as lovable as his qualities. He had an incurable habit of leaving things undone, and, when by chance he finished anything, he was seized with an awful dread that he might be overpaid for it. (Belaiev's stealthy munificence had something to do with this.) Being of a secretive disposition he often suffered from solitude, which tended to make him view the world's affairs in somewhat too vivid a light; he was consequently inclined to be pessimistic. A tremendous reader, his letters form quite a catalogue of a generously stocked library and a summary of its philosophical content. He was as much at home in foreign as in native literature, although no linguist and dependent upon translations. He finds Maeterlinck's 'Life of the Bee' 'simply wonderful,' credits Nordau with an extraordinary acumen and a delightful simplicity of style, is 'in love' with Zola and intends buying all his works; Dickens's characters are, he says, all puppets. As to his compatriots, Dostoevsky was at first a favourite, but Tolstoy's 'What is Art?' aroused in him, he informs us, 'something akin to hatred.' Gorky caused some misgivings, and to his example Lyadov attributes the trend of Andreiev. It will be seen that Lyadov had some little claim to be considered a well-read man. 'I eat, drink, sleep and read, and, in the entr'actes, I am bored,' he wrote; and on another occasion remarked, 'If I hadn't books (I am reading a lot) I should fall to bits.' By a biographer he is described as having intoxicated himself with literature.

But from fiction and philosophy Lyadov drew little in the way of direct inspiration so far as concerned his music. In his later years this seems to have been largely nourished by folk-lore, which thoroughly stirred his lively imagination. No one who has seen the curious images which he loved to draw in coloured chalk—creating something in the style of the grotesques of Puvis de Chavannes and Burne-Jones—would question the presence of imaginative power in Lyadov. It was kindled into real activity when the composer came into contact with the crude folk-product. In 1896, Balakirev, as agent of the Imperial Geographical Society, invited him to undertake the arrangement of a volume of folk-songs. The first-fruit of this labour appeared in 1898, but it is held that not only the subsequent setting of eight folk-songs for orchestra, but also the 'Baba-Yaga,' the 'Magic Lake,' and 'Kikimora,' are directly attributable to the keen interest in the fantastic elements of the folk-stories with which his researches had acquainted him. A true son of the soil, as he has been styled, Lyadov's contemplation of elemental phenomena caused him the greatest delight. It has been pointed out that in the 'Invocation to rain' (Op. 22) he has substituted for 'Rain, rain, go away,' the original Pagan version, 'Rain, rain, come here I pray,' preferring, like his forbears, to regard rain as a friend and not a foe. 'What appears as a germ in such little things as these,' says Gorodetsky, 'subsequently became a clear manifestation, unique in its way, in the "Baba-Yaga" and the "Kikimora".' All those wood-demons, house-spirits, and kindred creatures to be found in the songs he wrote for children are, remarks Vitol, embodied by Lyadov in these two orchestral works.

The programme of 'Kikimora' is taken from Sakharov's famous 'Utterances of the Russian People,' in which are described the infancy and childhood of Kikimora, passed among the stone-hills in the company of the legendary story-telling Cat. The first seven years of her life she spends 'from evening until early dawn' in her crystal-like cradle. But this period of harmlessness is the prelude to a career of evil deeds in which Kikimora no longer sleeps but spends a decidedly restless existence, 'buzzing and rattling about' from morning until evening; from evening until midnight Kikimora 'whistles and hisses'; dawn reveals however, that she has been spinning flax, 'throwing' yarn and making the warp of silk. Sakharov hints that Kikimora is a bad lot, but gives no more detailed description of the

witch-like creature than that she is thinnish and blackish, with a small head like a thimble and a body which 'you can hardly tell from a bit of straw.' From Ralstan, however, we are able to glean some rather more definite information :

'One of the many points in which the Domovoy (House-spirit) resembles the elves with whom we are so well acquainted,' says the Englishman, 'is his fondness for plaiting the manes of horses. Another is his tendency to interfere with the breathing of people who are asleep. Besides plaiting manes, he sometimes operates in a similar manner upon men's beards and the back hair of women, his handiwork being generally considered a proof of his goodwill. But when he plays the part of our own nightmare, he can scarcely be looked upon as benignant. The Russian word for such an incubus is *Kikimora* or *Shishimora* (the French *Cauché-mare*).'

Lyadov adheres as closely as considerations of form will allow,' says Vitol, 'to this programme; he embodies the tale in orchestral poesy. The craggy wastes, the drowsy accompaniment of *Kikimora's* cradle-song are with inexpressibly delicate humour blended with the music of the venomous purring of the sapient Cat: all three, though each complete in itself, are here joined in an Introduction which is a work of genius, and which, for its expressiveness and striking picturesqueness, could hardly be surpassed.

Beginning restrainedly, the Introduction gradually works up into a *presto*. *Kikimora*, awakening, rubs her crafty eyes, and surveys the neighbourhood in company with her yellow-orbed companion; the 'Cat' motive in varying forms runs through the whole tale. The blended themes are gradually broadened out . . . and after a powerful climax a big, descending chromatic passage leads into the real exposition: shrieks and clamour, whistling and hissing—one has to keep one's ears alert so that no details of the wonders concealed in this music, no feature of the straw-sleender witch and none of her evil intentions are lost to the listener. But the most wonderful thing in this fairy-tale picture is its creator: his artistic sense unfailingly keeps the composer in bounds; without it the illusion would be shattered. . . . Lyadov was incapable of pandering to the instincts of the mob. . . . In this picture his work attains perfection.'

Such musical material as this makes as it were a simultaneous appeal to 'all the Russias.' Spendyarov, the composer of 'The Three Palms,' has chosen a nationalism of a more particular kind. The son of a wealthy Armenian merchant, he was born at Kakhov in the Tauride government. Spending his early youth in the Crimea, he came in contact with the great marine painter Aivazovsky, whose name recalls the origin of some of the Oriental music in Glinka's 'Russian,' and who encouraged the younger to develop a marked talent for painting. Spendyarov received his primary education at Simferopol, a Crimean town in which Serov spent some years of exile, and having forsaken painting and versification for music, attained such proficiency on the violin that on entering the orchestra of Moscow University he was bidden to sit at the leader's desk. Meanwhile some creative essays had aroused the interest of Klenovsky, its conductor, and the latter's opinion of the manuscripts prompted him to advise the student to make a serious study of composition. In 1896, Spendyarov went to Petrograd, and there meeting Rimsky-Korsakov, became a private pupil. From this time appears to date the beginning of his specialism, which, in response to a call of the blood, has since caused his name to be associated with musical renderings of the Near East. Its product is to be observed in such vocal works as 'Tamara's Song,' an 'Oriental Melody,' and the recent 'Song of the Armenian Militiaman,' for tenor and orchestra (dedicated to the Armenian volunteers). His most popular orchestral work is the 'Crimean Sketches' (it is dedicated 'To the memory of Aivazovsky'), in which the Tatar element has its share, but the symphonic tableau 'The Three Palms' seems likely to rival it.

This work is inspired by Lermontov's verses, which made the basis of a descriptive scheme :

In far Arabia's sandy desert soil
There stood three palms of proud and lofty growth,
A stream between them from the earth unfruitful
Wound murmur forth in rippling wavelets cold,—

And many years passed unheeded by.

The palms at length began at God to grumble :
'Why were we born, if here we're left to wither,
Quite useless in this desert waste to blossom,
Scorched by the sun and tossed by the tempest rude,
Favoured by none, receiving ne'er a glance?' . . .

But to the palms there comes a caravan,
And in their welcome shade its tents are pitched ;
Its crusades soon are filled to overflowing,
And proudly nodding their three stately heads
The palms receive their unexpected guests.

Then presently descends o'er all the twilight ;
Upon the palm-trunks falls the gleaming axe-blade,
And thus the growth of many a year is severed,
Then when towards the west the mist has fallen,
The caravan sets out to seek its goal. . . .

Since then a wild and arid waste remains,
The leaves no longer sound in gentle rustling ;
The stream in vain some shade asks of the prophet,
And cannot long resist the fiery sand.

Each verse is represented by a theme which reproduces its content. The themes are well diversified, that of the caravan being the most characteristic.

Of the remaining three composers whose works Sir Henry Wood promises us, one has perhaps the right to ask for a little more generous treatment at the hands of Western writers on Russian music. Zolotarev is known to a few progressive chamber-music circles as a composer of quartets, but has not hitherto been reckoned here a symphonist. Kashkin says that he was born at Taganrog on February 23, 1873, and that having studied theory with Lyadov (and also the violin) at the Imperial Chapel, Petrograd, he was coached in composition by Balakirev, then director of that institution. Rimsky-Korsakov in his memoirs states that in 1887 Zolotarev was among the pupils in his instrumentation and free composition classes at the Conservatoire, and that later, when the master began to take private pupils, Zolotarev, Tcherepnin, and others placed themselves entirely in his hands. In the entries relating to 1897, Zolotarev is referred to as a newcomer in the rapidly-swelling Belaiev circle, in which there had recently appeared also 'a star of the first magnitude,' namely, Scriabina. Among his best-known works are a Cantata which secured the Rubinstein prize of £120, a Symphony, a Hebrew Rhapsody, and the Overture, 'A village festival.' In addition to the three String Quartets, and the one with pianoforte, there is a less-known Trio; and Zolotarev is favourably spoken of as a composer of vocal music embracing solo-songs, duets, and choruses.

THE ROYAL COLLEGE OF ORGANISTS.

The fifty-third annual meeting was held on July 21; Sir Alexander Mackenzie presided. There was a good attendance of members of the council and of the ordinary members. The report, read by Dr. Harding, was a satisfactory one. It stated that though the disastrous effects of three years of war had necessarily decreased the number of candidates for examination, yet the important operations of the College had been carried on with unabated earnestness, and with that *esprit de corps* which had for so many years characterised its desire to build up and consolidate the organist's profession.

Reference was made to the petition presented to the Archbishops of Canterbury and York (see our August number, page 360). The number of candidates for examination during the year was 201, of whom fifty-two were successful.

On the same day the diplomas were presented to the recently-elected Fellows and Associates. Sir Alexander Mackenzie was in the chair. The following are some points from his excellent speech :

CONCENTRATION AND SMATTERING.

Reports of headmasters' conferences are often somewhat confusing literature, but the one point upon which the doctors rarely disagree is that the prevailing methods are all wrong and their results thoroughly unsatisfactory. Advice is generally as plentiful as blackberries, and one suggestion—among many—I noted as worth consideration: 'The tendency in professional training is to have too much sameness in it: this is wrong. The object of education ought to be to concentrate on any particular subject which was to form the subsequent career of the particular boy, who in other things could afford to be a smatterer.' Now, without disputing the opinion of a presumable expert in his own line, one may venture to say that this certainly does not hold good in the case of musical education at any rate. No intending professional musician who specialises on an instrument or on his voice, or who mayhap aspires to be a composer, can afford to be a smatterer in the other branches. That particular boy would not go very far, and his artistic demise would probably occur at an early stage of his career.

The other day I happened, by mere chance, to open an encyclopaedia at the word 'Idiot,' and besides sundry other statistical remarks the following seemed of peculiar interest to us: 'Some of them have one faculty or capacity fairly, or even extraordinarily well developed, while the general mental power is weak. Some are good musicians.' Now this is distinctly an encouraging statement, but I hardly think that that class of candidate would appeal to the sympathies of our examiners here. Well, however much our good friends the schoolmasters may have been disquieted about their existing authorised methods, the musical educationists made up their minds, mapped out their plans minutely, and our best men and institutions have been acting upon them successfully for some years past.

MUSICAL EDUCATION AT HOME AND ABROAD.

Results show that the supposed necessity to go beyond our own shores for superior instruction in any department is a silly fallacy, and any attempt at a revival—after the war—that humiliating legend should be strenuously exposed and combated. I will take the risk of telling a tale out of school. As a matter of fact, two successive holders of the Liszt Scholarship, which carries with it a compulsory couple of years' residence abroad, positively refused to remain there. 'We are getting far greater advantages at home,' they wrote, and at their urgent request they had to be recalled from Germany to finish their studies in London. And not so long ago the two chartered music schools had the courage of their opinions and declined to accept a valuable joint trust to which a similar misleading proviso was attached. They had the satisfaction of getting it removed by the Courts. Even the last plausible gibe has been silenced by the persistent efforts of Sir Thomas Beecham, who has proved that all that is necessary for admirable operatic performances can be found at home, and who has finally, I hope, exploded another fine old crusted superstition. On the subject of British opera let none venture to say *non possumus* again.

SELF-TEACHING?

High standards must necessarily be insisted upon in order to qualify intending teachers for their work. Examinations of an inferior class, local or other, with all their worthless paraphernalia, will have to disappear. They have no part in the scheme. The influence of profoundly sincere doctrinaires who mean well when they tell us that the pupil should be allowed practically to teach himself—and do that apparently upon meaningless successions of faked discords—for fear of undue interference with the promptings of possible genius, is quite as mischievous as that of the insincere pretender who has no real knowledge to impart at all.

THE SUPPORT OF BRITISH MUSIC.

That British music must not only be upheld, but honoured, has been the ground-bass, the burden of my song for over thirty years. How else are our composers and publishers to carry on the good fight? Let contemporary

German composers consume their own produce, and welcome! We can very well spare it. On the other hand—and one asks the question because some foggy thinkers raise the point—is it conceivable that any country that cares for the musical education of its youth would, or could, omit the classical works of a Bach, a Mozart, or a Beethoven from its lists of music to be studied? I should say that the organist's answer is, as the familiar formula runs, 'in the negative.'

THE WAR AND MUSIC.

These are among the immediate responsibilities to be realised and difficulties to be surmounted. There are other hopes yet to be fulfilled—other aspirations to be materialised before we can expect a complete future success. We hear it constantly insisted upon that the art is not only one of the most important factors in education, but a solace, an uplifter, and a universal necessity. And the war has established the perfect truth of this belief more convincingly than anything else would have done. For it is marvellous how in this so-called 'inartistic country' music has managed to weather the frightful storm. That it has continued through it all to be heard and enjoyed, that its societies and institutions have been kept so surprisingly alive, proves that it must have a firm, strong hold upon the warm affections of the people, and is an evident necessity. How it helps our Tommies and how they love it is common knowledge.

Dr. Alan Gray, one of the examiners, said that of the candidates who failed, every one but one failed in the actual playing of the pieces. Some candidates seemed to play as loudly as they could whenever a chance occurred. Playing too loud was a *very common fault with organists* [the italics are ours—ED., M.T.], one reason being that they were boxed-in, and could not hear the noise they were making.

Prof. Buck, who also was an examiner, spoke of the counterpoint and ear-exercises. He said the outstanding fact was the high proportion of candidates who got through, and another point was the variation of merit of some of the candidates in different parts of the examination. Of the failures a large proportion would have got through if they could have worked the ear-test. One of the tests was in the key of D major, and this the candidates were told. The chord of D major was then played twice, and the first three notes of the test were:



He thought a child would have got the first two notes right, but quite a considerable proportion of candidates—people who were keen on becoming Fellows of the R.C.O. and aimed at training choir-boys, did not get the major 3rd right to start with! This result seemed so incredible that he could only ascribe it to flurry.

Dr. H. Davan Wetton, remarking on the playing of the test-pieces, said that candidates must understand that nothing but the best would satisfy examiners, who expected clear part-playing and phrasing, and a judicious choice of stops. Some candidates used the Bourdon only, or the pedals uncoupled throughout—notably in the Bach Trio. It was simply impossible to recognise any separate pedal part! As to transposition, it was nightmare to some players. He had found the following plan useful: Take particular note of (a) the interval distance of the transposition, (b) the new key, (c) accidentals. At first play nothing, but look at the music and try to see each phrase in the new key. If necessary take chord by chord until this could be done. Then shut the book, and try to play from memory.

Dr. G. Bennett said that the figured bass was not done as well as usual. There was a tendency nowadays to scoff at figured bass. It might be that the candidates had given less time than usual to this subject. Besides frequent instances of wrong chords, there was not sufficient attention given to the melody in the treble part. They may take it that whoever set the figured bass had some sort of melodious treble part in his mind, and it should be the endeavour of the candidate to find that melody. Another point was that in introducing unessential notes it never seemed to occur to the candidate to make use of an accented passing-note.

Dr. Shinn and Dr. Harding (the secretary) also spoke.

ROYAL ACADEMY OF MUSIC.

The annual prize-giving took place at Queen's Hall on July 20. Lady Wolverton (whose father, the late Earl of Dudley, was a patron of the Academy) distributed the awards.

Sir Alexander Mackenzie, the Principal, reviewed the year's work and the general outlook. He said that notwithstanding the 'slings and arrows of outrageous fortune' the year had been unexpectedly prosperous. They had, however, temporarily lost the services of some of their best professors,—Howard-Jones, Spencer Dyke, Ernest Read, Cuthbert Whitemore, Cecil Pearson, Ambrose Covello, Welton Hickin, Stanley Marchant, and others.

Of one result of compulsory service he could speak confidently and from experience. Whatever might be the present loss of time from his studies to the young art-student, or the unknown precarious consequences upon his future, discipline and training were undoubtedly making a man of him. He was glad to say that when their students returned on leave from abroad—some of them wearing the honours of the field—they invariably took the earliest chance of reporting themselves at York Gate, and it was a pride as well as a pleasure to witness the amazingly rapid growth of the sapling to the tree. Boys yesterday, they seemed to have suddenly 'found themselves,' and recognized the fact that though the price was a heavy one to pay, it was worth it all. And it needed no seer to predict the effect upon the virility and self-reliance of the future native art.

He referred with great regret to the losses the Academy had incurred in the death of Sir William Bigge, Mr. T. R. Walrond, Sir Paolo Tosti and Mr. Sydney Blakiston. Three names had been added to the list of vice-presidents, Sir Gilbert Grenall, the Hon. Henry B. Portman, and the Right Hon. Sir Samuel Evans; and further, Mr. E. Somerville Tattersall had joined the Board. He was also glad to record the succession of Mr. Ernest Mathews to the Chair of the Associated Board of the two chartered bodies (the R.A.M. and the R.C.M.). He warmly acknowledged the services of Mr. Acton Bond and Mr. Beauchamp in the Dramatic Class, the performances of which had been so successful. In awarding the Dove Prize to Miss Gladys Chester, a young violinist who was driven from Belgium at the outbreak of the war, he ventured to predict a fine career for the young lady. Sir Alexander referred with gratification to the legacy left to the Academy by a well-wisher who elected to remain personally unknown to them during his lifetime. Generous enthusiasm for his art, also, had prompted the late Dr. Walter Stokes, of Birmingham, to entrust them with a large amount of money to be expended upon various branches of musical education. Until the property had been completely realised, any statement of the precise amount ultimately available would be premature, but he thought he could venture to say that it might represent a capital of between £25,000 and £28,000. The legacy they gratefully accepted.

Sir Alexander went on to say that the awards represented a large sum of honest work done in those compulsory courses of study prescribed for each and all who entered the Academy, whatever the varying degree of their natural endowments might happen to be: compulsory, because imperatively necessary, in spite of the prevalent airy fallacies which encouraged the young artist to romp about, guided chiefly by his own sweet irresponsibility, and, above all, unhampered by so-called academic tradition or systematised training. These were only mischievous invitations to future disappointment, if not total failure. Even the most brilliant talent must be able to use its working-tools deftly and unconsciously; and, for that matter, had the Academy only to deal with the elect and rare few, this could be done in a much smaller establishment—perhaps a modest little flat might suffice for their needs.

A great inventor's definition of 'genius' was 'ten per cent. inspiration, and the remaining ninety per cent. perspiration.' In that terse sentence, Edison summed up all the biographical histories of the most eminent productive and executive artists the world had yet seen. He ventured to affirm that in the Academy they were properly familiar with all the most recent phases of modern music, from whatever sources they sprung, and were, he hoped, equally able to differentiate between healthy mental creation and meaningless experiment. Sane and serious educative principles must underlie all that they had the high privilege of doing for the advancement and honour of the Art.

At the close of his address, Sir Alexander made it known that their President, H.R.H. The Duke of Connaught, had graciously intimated his willingness to preside there the day had his military duties permitted: that they were deprived of his presence was due to the fact that he was engaged on some or other of those many duties.

The following short programme was performed before the prizes (a list of the chief awards is given on p. 412) were distributed by Lady Wolverton:

'Mock Morris' *Percy Grainger*
'Zingaresca' *Mackenzie*

THE STRING ORCHESTRA.

(Under the direction of MR. F. CORDER)

Legend—Trumpet *Orlando Morgas*
MISS KATE LUCAS (Orchestral Scholar.)

Romance } from First Miniature Suite—Pianoforte *York Bowen*
Finale

Miss DÉSIRÉE MACEWAN (Ada Lewis Scholar.)
Chorus No. 6—'Blow, blow' } from 'Vale of Roses'
Chorus No. 1—'Awake, awake' } *Edward Elgar*

THE FEMALE CHOIR AND STRING ORCHESTRA.

(Under the direction of MR. HENRY BEAUCHAMP, Hon. R.A.M.)

(Accompanist, MR. ARTHUR L. SANDFORD.)

WAGNER'S LOVE OF ANIMALS.

A fine trait in the otherwise harsh characteristics of Wagner's nature was his love and tenderness towards animals. A letter written from Bayreuth to Ernst von Weber (author of 'The Torture Chamber of Science') protested warmly against vivisection. Writing of the composer's affection for dumb creatures, M. Prod'homme says: ' . . . he was all his life a passionate lover of animals. He always had near him not only one or more dogs, but at the period of his sojourn at Zurich and in Paris he had a remarkable parrot which all his friends spoke of with enthusiasm. His dog which he had at this epoch responded to the name of "Papo"; as to the parrot, so apt a musical pupil was he that his master succeeded in teaching him to whistle with the greatest precision five bars of Beethoven's ninth Symphony, while Frau Wagner taught him to say, when her husband was particularly irritable, "Richard Wagner is a bad man." Wagner himself, one may add, in his autobiography speaks of his love of all animals, notwithstanding his attempt at taming a young wolf not being successful. 'Nous aimons plus de chance que ma belle sœur Amélie,' he wrote; remarking later that 'Papo (the parrot) made the house gay, "et remplace les enfants qui manquaient.' On the death of a dog, 'Fips,' he remarks, 'porte le dernier coup' to the anything but happy ménage at that time. Frau Wagner on her return to Zurich after a lengthy absence expressed herself thus: 'The pleasantest effect I acknowledge was produced by the little dog and the parrot.' The strong protest in favour of anti-vivisection, referred to above, to Ernst von Weber coincided with the period at which Wagner was writing 'Parsifal,' which strongly bears out in the first Act his horror of cruelty to the dumb creation. One cannot do better than quote what M. Prod'homme has written: 'The first step made by Parsifal that led eventually to the *suprême sagesse* is when he is made to understand that man should extend his defence to inferior animals and protect them. Penetrating into the peaceful forest of the Graal, where all animals are the friends of man, he with no other motive but pure caprice of the hunter, pierces with an arrow the snowy breast of a swan flying across the lake. Seized by the attendants of Amfortas, who this gratuitous slaughter fills with indignation, he is conducted before Gurnemanz, his equerry. The latter, seeing that the Simple One does not realise the cruelty of the action he has committed, points out to him the marks of blood on the pure plumage of the dying swan, and the expression of agony in its eyes by the approach of death. Immediately, in the presence of his victim, and at length understanding the pain he has inflicted unknowingly on one of God's creatures, without a word, giving way to a brusque impulse, he breaks his bow and arrows, throwing them in disgust far from him. For the first time the Simple One feels compassion.'

THE PLEYDEL CHROMATIC HARP.

A concert of exceptional interest took place in the Crandon International Institute of Music, Rome, a few months ago, when the well-known professress of the harp, Signorina Marracino, demonstrated the possibilities of the Pleydel instrument.

This harp was invented in the year 1894, by Gustav Lyon, the director of the Maison Pleydel, of Paris, and differs essentially from the ordinary harp in the entire absence of all pedals and the double chord. It has an extension of 6½ octaves, with 78 chords, of which 32 are black and 46 are white, corresponding to the white and black notes of the pianoforte. The flats and sharps which in the ordinary harp are obtained by means of the pedals, are here obtained by crossing the white with the black chords, which are arranged in groups of two and three, as the black notes of the pianoforte. The possibilities for the scale are obvious, and it follows that all music written for the pianoforte can be executed upon the Pleydel harp, though naturally all is not of equal effect. None the less, the demonstrations made by Madame Delcourt in the Salle Pleydel at Paris have proved that works hitherto believed impossible for the harp can now be executed on that instrument, and that difficulties hitherto insuperable have been overcome by this invention. Amongst its minor advantages should be noted the fact that the chords have a much longer life, not being subject to the continual movements of the pedals; and that, owing to the absence of almost all machinery, the instrument is much easier to repair than the old type of harp, where generally the intervention of the maker is necessary.

Certainly the Pleydel harp has met with a great deal of opposition, but it is slowly winning its way, and at Florence has already made its débüt in the orchestra. The protagonist of its cause in Italy has been the Signorina Marracino, who in continuance of her campaign has instituted a special course of instruction at the Crandon Institute. To further this aim was the scope of the concert above-mentioned, of which the following was the programme :

Barcarolle	- Haberbier
Improviso	- Martucci } (Written for the pianoforte).
Papillon	- Grieg
Gitanas	- Hasselmans (Written for the Erard harp).
Impromptu	- Ciarlone (Written for the Pleydel harp).

Musical Notes from Abroad.

MASCAGNI'S 'RAPSODIA SATANICA.'

As I briefly noted in my July letter, the latest production of Mascagni has produced a difference of opinion amongst his admirers, and although the success of the attempt has been splendid (see August *M.T.*), the controversy aroused bids fair to be keen and spirited. It may be of interest if I reproduce here the 'apology' for this work, which was printed in the illustrated programme of the serata at the Augusteo on the occasion of the first performance of the 'Rapsodia,' and which is from the pen of Domenico Alealeona:

'We have,' he says, 'three forms of melodrama. First, the complete melodrama; that is to say, in which the representation is both *optical* and *audible*. In other words, the drama is placed on the stage, and expressed in action and music, and this is the true melodrama. Secondly, we have what may be called "blind melodrama" (that is, the oratorio), in which the representation is limited to the *audible* part only; and thirdly we have that form of melodrama which is under discussion to-day, and is the opposite of the second. This we may call "dumb melodrama," in which the audible part is suppressed and only the optical representation remains. The explanations in printed characters which appear on the screen of the cinematograph between the episodes are analogous to the part of the "storico" or text in the oratorio.'

This "dumb melodrama," which has hitherto been fairly well known under the form of "pantomime," has in our day found a new technical means of expansion—a means capable of almost unlimited possibilities—in the cinematograph, a mechanism that, regarding the optical representation, presents potentialities of truth, of naturalness, of liberty, and of daring greater than any which can be obtained on the stage.*

With these words it seems to me that the gauntlet has been flung on the ground, and the *pro* and *con* 'cinematograficists' have not hesitated to pick it up. The *Orfeo*, in opening its columns to the discussion recently, thus presents the question :

'Mascagni's attempt belongs to a form of art technically and aesthetically well-defined, which has an equal right to exist and to flourish with any other similar form of art already established in the public favour. Whether it is convenient that to-day a musician in general, and an Italian musician in particular, should dedicate himself to such a form of art, and to such a form before any other, is a question far wider and of a different nature.'

I hope to give a résumé of this discussion in a later number.

THE NATIONAL SOCIETY OF MUSIC.*

This Society recently held its first annual assembly, and the secretary, Signor Casella, gave a report of the work and finances of the past year, of which the following is a résumé :

(1.) The number of members is to-day 117, of whom thirty-one are life-members.

(2.) The active manifestations of the artistic life of the Society have been twelve, viz., six concerts at the Accademia di Sta. Cecilia; four concerts given at Milan, Turin, Bologna, and Ferrara; a concert in Paris; and one at the Costanzi, Rome, in April, in honour of the visit of M. Igor Stravinsky. The compositions executed at these concerts number 112, of which 102 are Italian, five are French, three are Russian, one is English, and one is Spanish. The ten works other than Italian were all performed in Rome, so that at the provincial concerts only Italian works were admitted.

(3.) Great efforts have been made to propagate the Society outside of Italy, and to this end correspondents have been appointed in England, France, Spain, Holland, and the United States. The correspondent for England, M. Jean Aubry, is named provisionally, and is also correspondent for France.

(4.) Financially the Society has been most fortunate, for the entire cost of the twelve concerts only amounted to Lire 308 (less than £10), and the entire expenses of the Society have been only Lire 3,706 (about £109, present exchange). There remains therefore a balance of about Lire 1,000 at the Bank; but it must be remembered that the thirty-one life-members only pay their subscription once. The balance for the year consequently shows in reality a deficit of about Lire 1,700.

(5.) There is no reason to entertain any fears as to the future, for indications point to a number of associates for the next year practically double that of this year. Thus from the financial point of view also the future of the N.S.M. inspires only a 'serene tranquillity.'

'CAVALIERIA RUSTICANA' IN THE LAW COURTS.

The Civil Tribune of Rome has just solved the following knotty question :

'To whom appertains the right of reduction for the cinematograph of a subject: To the author of the novel or romance or drama from which the musical "libretto" is taken, or to the author of the libretto or the author of the music?'

The opera in question was Mascagni's 'Cavalleria,' and the parties implicated, besides the author, were the writer of the drama, Signor Giovanni Verga, the publishing house of Sonzogno, and the Tespi Cinematograph Film Company.

* See *Musical Times* for April, 1917, p. 163.

The decision of the Tribunal declared that the right of cinematograph reproduction belonged exclusively to the author of the drama, Signor Verga.

Staffile, of Florence, announces that Leoncavallo has promised to write a new opera for the singer Signorina Luisa Tetrazzini. The subject will be taken from one of Goldoni's comedies, and the libretto will be written by Signor Forzano.

LEONARD PEYTON.

Report speaks in high terms of the success of a new Italian tenor, Signor Salvati, at Malta, during the last season in the island. So successful indeed was the singer that the season was prolonged an extra month in order that he might appear again in a round of his operas, which embraced 'Pescatori di Perle,' 'Barbiere,' 'Rigoletto,' 'Hoffmann,' and 'Don Pasquale.' During the season he was prodigal in his generous support at the numerous concerts in aid of the hospitals, &c. The *Malta Herald*, *Daily Malta Chronicle*, *Malta Takua*, and *Is Salih*, were enthusiastic about him, and predict a brilliant future for the singer.

The well-known baritone Crabbe has been condemned to pay 12,000 francs for non-fulfilment of his engagements last winter at the Scala and Costanzi in Rome.

Signor Sammarco, a name dear to *habitues* of Covent Garden in normal times, has been singing at Zurich during the summer and meeting with splendid success. He was heard in 'Tosca,' 'Bohème,' 'Rigoletto,' 'Pagliacci,' and 'Butterfly.'

Signor Panizza (another name familiar to Londoners) scored such a success recently at Bologna in the conducting of Puccini's latest opera 'La Rondine,' that the editor, Sonzogno, warmly solicited him to direct the same opera at the Teatro Donizetti at Bergamo. All offers were, however, declined, the conductor being desirous of devoting his time to arranging for the seasons at the Scala, and at Bologna, between which, during next autumn and winter, he is to divide all his time.

Signor Masini, one of the most celebrated tenors of his day, has presented all the gold and silver gifts accumulated by him during his long career in Europe and America, to the Italian Government, and they are now on view in the Corso Caglioni at Forli, of which place the artist is a native. The objects number about 144, and are calculated to be worth about 50,000 francs. The example of the singer might be followed by others!

The Triestine Opera House, which had been closed for many months, lately opened for a season, offering to the public, to begin with, a Wagnerian opera which failed to entice. The next venture was D'Albert's 'Tiefland,' which, though given as a bait with the Italian title 'Terra bassa,' shared the same fate. The tide turned when 'Tosca' was billed, the booking-office being besieged for seats. On the first night there was such a crowd that there ceased to be even standing room. The music was the draw, not the singers, who were all except one Germans, singing in their own language, and to whom coldness, not to say indifference, was markedly shown. The exception was an Italian tenor, Signor Dimano. In the last Act, unable to restrain himself any longer, to the surprise of everyone, in the air 'E lucevan le stelle' he burst into Italian. The effect was electrical, the whole theatre rising to him and compelling a repetition of the air amid wild applause.

Alberto Randegger, nephew of the late Signor Randegger, has just finished the music for his new comic opera, 'L'amante ideale' (The ideal lover).

Paolo Mascagni, brother of the composer, has just written a tragedy in blank verse called 'Tre Imposture' (Three Impostures).

A sum of 50,000 francs has been realised by an operatic performance at Buenos Ayres for the Red Cross of Italy, and has been forwarded to the Duchess of Aosta.

Mascagni's 'Lodoletta' has had a cordial reception at the Colon Opera House, Caruso scoring a success in the tenor part.

CLAUDE TREVOR.

HARROGATE.—On August 15 Miss Irene Truman played with much success Liszt's E flat Pianoforte Concerto with Julian Clifford's orchestra.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The legacy left to the Royal Academy of Music by the late Dr. Walter Stokes, amounting to between £25,000 and £28,000, to be expended upon various branches of musical education, came as a great surprise to all concerned in music in this city, where Dr. Stokes resided for so many years. From his personal appearance and the way he lived one would have thought that he was not possessed of the proverbial penny. Always eccentric and reticent, he rarely made friends, but the present writer was probably one to whom he was much attached and who had been the means of bringing before the public some of his compositions. He wrote a number of songs, and there was one of his earlier compositions, 'Angels' voices,' a melodious song which had on the title-page a fine view of Worcester Cathedral, which was sung a great deal in public in 1887 by Madame Oscar Pollack; also a song, 'In a foreign land,' and one entitled 'A soldier's vision,' all of the ballad type. Among his most advanced works was a Sonata for violin and pianoforte, a prize composition performed at the I.S.M. Conference at Bristol, in January, 1890. He wedded to his musical abilities a keen business instinct, and personally sold his compositions, thus becoming his own traveller. In the days when the Primrose League was at the height of its popularity he composed 'The Song of the Primrose Knight,' the author of the words being Mr. J. M. Brindley, who occupied a prominent position in Birmingham Conservative circles at the period. The song became very popular, and was heard at many Primrose gatherings up and down the country.

From the outline of principal coming musical events connected with the approaching musical season, just received from Messrs. Dale & Forty, the season is likely to break all records, a novel feature being ten Sunday orchestral concerts. There will also be nine symphony concerts, in addition to Mr. Wassell's orchestral concerts, the Choral Union, the Midland Musical Society, the Choral and Orchestral Association, the Festival Choral Society, and the New Philharmonic Society concerts. The list does not, of course, include the chamber concerts and the many concerts to be given by pianists, violinists, and vocalists. The new permanent local orchestra will no doubt be available for service, and will participate in all the concerts included in the preliminary list, which amount to thirty-nine.

Paul Beard, our local musical prodigy, the son of Mr. J. A. Beard, the well-known viola player, and nephew of the late Mr. Fred Beard, has gained distinction at the Royal Academy of Music, where he holds a scholarship, and where he has lately carried off a number of honours, to mention only the bronze medals for violin-playing and sight-singing, and the Chairman's prize of £20 for leading the winning string quartet—truly a most notable achievement for one so young, for he is only fifteen years of age. Here in the Midlands, and at some of the principal seaside resorts, his remarkable violin-playing has aroused great enthusiasm. He is of a retiring disposition, and entirely unspoilt by success.

BRISTOL.

The holiday month has had little to offer those averse to music. Even the services at Bristol Cathedral have been devoid of the usual musical accompaniment, the organist and choir following the example of many others in need of change of air and scene. A voluntary choir has however been assisting on Sundays, but on September 2 the usual services will be resumed. Music in the open has also been interfered with considerably by the exceptionally wet season. Hundreds of soldiers from the hospitals are entertained during the summer at the Clifton Zoological Gardens, where an orchestral band, conducted by Mr. Ace, has added greatly to the enjoyment of the wounded Tommies as well as the general public.

As us have perform appreciate July 23, in F (1) after a minor works Edward Cadman Montague.

The day that the *London* on November 23, and 'L'concerts perform.

Mr. congratulates

August

The King its oldest who paid Redland many names Riesley Orpheus Fortheringham secretary A. D. T. Edmunds M. Thomas McGregor Ladies' fifty-first

sung.

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the week of juvenil Nautch 'Indian Taylor, a fair of S. Dvorak's Dances, represented not being nearly as shade

A return band of the piece Capt. A. Dances in band arm

As usual, the organ recitals at St. Mary Redcliff Church have attracted large attendances, and the talented performances of Mr. Ralph T. Morgan have been greatly appreciated. The most important features in the scheme of July 23 were the first two movements of Rheinberger's Sonata in F (No. 20). These served to open the recital, which, after a number of pleasing but less important works, closed with a fine interpretation of Bach's Prelude and Fugue in A minor. At a recital on August 13 Mr. Morgan introduced works by two American composers—'A.D. 1620,' by Edward MacDowell, and a 'Legend,' by C. Wakefield Cadman. On this occasion a vocalist was welcomed, Mr. Montague Hook, who selected airs from 'Elijah.'

The committee of the Bristol Choral Society has decided that the works to be given at the first concert of the season on November 10 shall be 'The Spectre's Bride' (Dvorák) and 'L'Allegro' (Hubert Parry), and that as the afternoon concerts of last season proved so successful, these matinée performances shall continue for the time being.

Mr. D. W. Rootham received many greetings and congratulations on reaching the age of four-score years on August 15.

The Bristol Royal Orpheus Glee Society has lost one of its oldest members by the death of Mr. Thomas Henry Poole, who passed away at his residence, at Ellestree Road, Redland, on August 2, at the age of seventy-six. Among many musical friends at the funeral were Capt. G. H. Risley (a nephew), Messrs. A. J. Lambert (chairman of the Orpheus Society), A. H. Inall (hon. treasurer), C. R. Fothergill (hon. secretary), W. Follett (assistant hon. secretary), J. F. W. Tratman (ex. hon. secretary), Capt. A. D. Thomas, Messrs. S. Gane, W. H. Wickes, G. Jefferis, Edmund Cook, C. W. Fry, D. Churchill, J. Heming, M. Thomas, F. A. McKeand, T. E. Seymour, and Edmund McGregor. Had Mr. Poole been able to attend the last Ladies' Night of the Orpheus Society it would have been the fiftieth consecutive concert of the Society at which he had sung.

At the Bristol Tribunal a Clifton organist asked for time to clear up his affairs. His solicitor also pointed out how necessary it was for a musician to preserve his touch. The chairman responded by saying it was necessary to touch up the Germans. An extra month was granted.

DEVON AND CORNWALL.

DEVON.

Under the auspices of the musical section of Plymouth Institution, Mr. David Parkes gave a lecture on July 20 on 'Modern Russian Music.' In an exposition of the Sonatas of Scriabin, he traced that composer's psychological development towards a new revelation of the powers of musical expression beyond the comprehension of contemporary musicians. The lecturer argued that progress was the main function of music, that music must essentially proceed with social and mental evolution. Pianoforte Trios by Taneiev and Glazounov, in which Miss Ethel Allen and Miss Winifred Blight collaborated with the lecturer, and extracts from Rebikov and Scriabin were played, and Miss Parkes sang the song 'A letter,' by Gretschinov.

A Russian ballet was exquisitely given at Plymouth during the week beginning August 6 by Miss Lila Field's company of juvenile dancers. Speciality dances were an Indian Nautch to 'Temple Bells,' from Woodforde-Finden's 'Indian Love Lyrics,' a Dream Dance (No. 3) by Coleridge-Taylor, a Gopak from Moussorgsky's unfinished opera, 'The Fair of Sorotchintski,' No. 5 of Brahms's Hungarian Dances, Dvorák's 'Humoreske,' No. 1 of Moszkowski's Spanish Dances, and 'The Passing of Salome,' by Joyce. The representations were artistic and beautiful, and an orchestra not being available, Miss Hilda Smart supplied its effect as nearly as a pianist can do, and played with remarkable light and shade and responsiveness.

A return visit was made to Plymouth on August 12 by the band of H.M. Grenadier Guards. The most interesting of the pieces played under the wonderfully lucid guidance of Capt. A. Williams, M.V.O., were Cowen's 'Four English Dances in the Olden Style,' which gained a success in military band arrangement which would not have been anticipated;

the second Suite from Grieg's 'Peer Gynt' music; Sibelius's 'Valse Triste,' Tchaikovsky's 'Caprice Italien,' movements from Goldmark's first Symphony and Op. 26, and a march in which Dr. Williams had cleverly associated 'The Star-spangled Banner,' and 'God save the King.'

After a final debate of two hours' duration, Torquay Town Council committee on August 9 decided by the narrow majority of one vote to terminate the engagement of a permanent orchestra at the end of September. Those in favour of the abolition based their argument on the smallness of the audiences attracted, the large annual loss entailed, and the evidence brought forward that a variety form of entertainment was likely to prove more remunerative. Those who desired to retain the orchestra regarded its dismissal as a retrograde step which would probably have an injurious effect on Torquay's position as a first-class watering-place and health resort, and questioned whether, once abolished, the orchestra would ever be re-established. Recalling the high standard of the original orchestra, and the important value of the Festivals organized during pre-war years, one must deeply deplore the decision of the committee as being shortsighted and detrimental to the standard of musical art in Torquay. Meanwhile, the concerts have pursued their course. Chamber music has been well supported; on July 26 Beethoven's Symphony in B flat was played, also pieces by Tchaikovsky, Gounod, and Rachmaninov, and Miss Rosa Sieveking played violin music by Sarasate. On the following day Miss Ethel Petit played 'cello solos, and Miss Sieveking and Miss Jessie Bowater violin and pianoforte duets. On July 29, the Russian pianist, Vladimir Cernikov, gave a fine reading of Mozart in D minor, and Schumann's Pianoforte Concerto with the orchestra, Mr. Lennox Clayton conducting. Miss Aimée Ettevets sang. The band of H.M. Grenadier Guards was to have played in the Pavilion on August 14 and 15, but a Royal command recalled them to London, and the R.G.A. band, conducted by Mr. R. G. Evans, fulfilled the engagement.

At St. Mary Church, Torquay, on July 23, Mr. Stanley Chipperfield, of Ottery St. Mary, gave an organ recital of works by Bach, Edward J. Horsman, Parry, W. T. Best, Aloys Claussman, and César Franck, and also played Guilmant's 'Marche Funèbre' and 'Chant Seraphique' in memory of fallen War heroes. Mr. J. P. Lawson, organist and choirmaster, obtained with the choir excellent interpretations of 'Like as the hart' (Novello), and 'Angels ever bright and fair' (Handel).

Mr. Henry Hackett, who has been organist of Bideford Parish Church for fourteen years, has been appointed organist at Burton-on-Trent Parish Church.

An orchestra was formed at Bampton for an open-air performance of sacred music on August 6. Mr. John E. Coren conducted, and the proceedings, unprecedented in the town, were highly successful.

The Exonian Military Band has given occasional open-air concerts in Exeter during the Summer. Its final programme on August 6 consisted of operatic selections, national and characteristic music, and marches.

Two concerts given at Plympton on August 11 by friends from Plymouth were of unusually high standard. The Royal Naval Accountants' Glee Party, admirably trained by Mr. R. R. Kimbell, though suffering from depletion caused by sudden removals, sang artistically and with fine blend of tone. A vocal quartet from the party added to the interest of the programme, and other members and Mr. A. Pawley sang solos. Miss Queenie Parkes also sang, and Mrs. R. H. Wagner's musical monologues were gems of artistry. Miss Lilian Dyke, violinist, gave finished and expressive interpretations of pieces by Sarasate, Boehm, and Saint-Saëns.

CORNWALL.

Bandsmen and others at St. Austell have decided to form a war-time brass band to provide martial music for the welcome of soldiers. Mr. Rowe, of Mevagissey, and Mr. J. Sanders, of St. Austell, were elected bandmaster and deputy-bandmaster respectively.

Bugle 'One and All' ladies' choir, directed by Miss Meta Hawke, gave a sacred concert on July 22, another at Stenalees on July 29, and a third at Roscorla on August 6.

The operetta, 'The Princess in Fairyland,' was performed on July 28 at Helston by a company formed of operatives at

Roskear, assisted by Mrs. Stephen Buddle (vocalist) and the band of the R.N.A.S., conducted by Mr. P. O. Mogg. The excellence of the choral singing was a prominent feature.

Falmouth Junior Operatic Society made a distinct success with a performance of the patriotic operetta, 'Flags of the Nations,' on August 1. Mrs. Richards and Mr. O. Brimacombe were stage-managers, and Mr. J. Hosking conducted. The dancing and choral singing were artistic and effective, though the representation was somewhat heavy.

Marazion Ladies' Choir, with the town band conducted by Mr. Alfred Floyd, gave a concert at Goldsithney on August 3, and another on August 6.

Miss Bertha Moore has given several song and story recitals during August at various health resorts in Cornwall, notably at Newquay.

A number of blind artists, assisted by Miss Dorothy Capon, have given several concerts in the county on behalf of St. Dunstan's Hostel, the programmes consisting of vocal solos, duets and quartets, and violin and pianoforte solos. Friends from Falmouth raised £6 10s. by a concert at Stithians, on August 12, in aid of the same institution.

Mr. H. C. Tonking has been giving a series of organ recitals at Newquay—'Hours of music,' as he aptly calls them—every Wednesday since Whitsuntide. The performances were much appreciated by the visitors and the inhabitants. At Redruth, on August 12, he gave a recital at the Primitive Methodist Church, the programme of which included Choral Introduction and Fugue in F, by W. Clemens, and a pedal study, 'The Magic Harp,' by J. A. Weale; and at the Newquay Wesleyan Church, on August 12, he played Mendelssohn's 'Ruy Blas' Overture, and a fantasia on a Handel theme by Guilmant.

LIVERPOOL.

We have not long to wait before the musical season begins in earnest with the first concert of the Philharmonic Society on October 30, which Sir Henry Wood will conduct. The second concert, on November 17, marks a new epoch in the history of the Society by being given on a Saturday afternoon, with Signor Busoni as the probable conductor. The third concert, on November 27, will revert to the usual Tuesday evening, when Mr. Landon Ronald will conduct, and the fourth concert, on Saturday afternoon, December 22, will commence at two o'clock, to enable the band to fulfil an evening engagement in Manchester. The fifth concert will also be given on a Saturday afternoon, January 12, and another novel feature for which the Kaiser is indirectly responsible will be the absence of an orchestra on this occasion. But a compensation very acceptable to many is found in the announcement that Madame Clara Butt will sing, and Miss Tessie Thomas, the phenomenal Welsh girl-violinist, will play, as will also that fine pianist, Mr. William Murdoch. Sir Henry Wood will conduct the sixth concert on Saturday afternoon, February 16, and for either the seventh or eighth concert, one in March and one in April, it is probable that Mr. Eugène Goossens, jun., will be engaged.

The evening concerts will begin at the early hour of seven o'clock, for the convenience of subscribers living at a distance, to whom especially, as well as town-dwellers, the terrors of the dark nights last winter were very real. It is certain that they kept many people away last season from the Philharmonic Society's famous concerts, which, apart from the music, afford a well-recognised opportunity for local society to congregate.

Mr. Alfred Benton, who has been appointed chorus-master to the Philharmonic Society's choir, is a well-known Yorkshire musician who has had wide experience as a choir-trainer, not only at the Leeds Festivals but also with choral Societies in America. He will no doubt make the most of his new opportunity with the excellent material of the Philharmonic choir. Another new appointment is that of Mr. Walter E. Bridson, an able pianist and cultured musician, as concert accompanist, in succession to the late Miss Helena McCullagh, while Mr. Branscombe retains his old post as organist and accompanist at rehearsals.

The music-book for the ensuing 'Massed Singing' Festival promoted by the Liverpool School Teachers' Association is now in preparation, and distinction is added to it by the specially-written unison setting by Dr. Harford Lloyd of Walt Whitman's 'Captain, my Captain.'

MANCHESTER AND DISTRICT.

The annual meeting of the Hallé Society was postponed to a date which made comment in the August issue impossible. Forty-two concerts were given by the Hallé band (excluding the Pension Fund Concert, which yielded £50), and the sum on these averaged £13 10s. per concert. The net deficiency on the season was £558 13s. 8d., and entails a call on each of the guarantors of £3 10s. The guarantors now total 16, and their liability for calls aggregates practically £13,000.

The accumulated funds invested on behalf of the Pension Fund now amount to £11,122, and nine old members of the Orchestra are in receipt of pensions aggregating £10. Apart from this there is a Sick and Benevolent Fund of £515 administered by the executive.

The chief points made in Sir Thomas Beecham's speech were: (a.) Concert audiences are likely to decrease in numbers in the future, and opera audiences everywhere showed an opposite tendency; (b.) No orchestral music of any consequence had been produced by European composers in the last seven or eight years, and the older masterpieces had been heard here so often in the last fifty years that they were 'almost known backwards.' Contrast this with public ignorance of opera: there were probably several hundred operas worth knowing, and twenty or thirty would probably be the extent of our real acquaintance; (c.) Extended employment for orchestral players; (d.) Promenades series for three weeks from September 16 were intended as a foil to the Hallé concerts; the management to encourage and employ local musicians with the ultimate object of making them Manchester assets. The Hallé series to be reduced from twenty to fifteen, and to continue to be international in the character of its programmes; the conductors would include Elgar, Landon Ronald, Goossens, Hamilton Harty, the chorus-master, and himself; the chorals would be Berlioz's 'Faust,' 'Messiah,' Handel's 'Solomon' ('which would make a very good opera!'), and a Wagner evening. He concluded by saying 'there was nothing he would not do to see the Society continue to occupy its position of old supremacy in the North of England.'

To an invitation to become more closely identified with the Royal Manchester College of Music (succeeding the late Sir William Houldsworth as president), Sir Thomas said he desired a six months' postponement of a reply. He wished to go into the matter with Dr. Brodsky, and see if the College could not be made a very important part of a great musical scheme for the city and its surrounding districts.

At Mr. Brand Lane's concerts, Sir Henry Wood will conduct 'Gerontius,' and the soloists engaged for the season include Madame Clara Butt, Miss Felice Lyne, Miss Jean Sterling Mackinlay, and Miss Margaret Cooper, of 'Songs at the Piano' fame. Sir Henry will conduct all the orchestral concerts of this series, and, as announced last month, the Hallé Orchestra has been engaged.

The Tuesday 'Mid-day concerts' flourish even during the dog-days, and a full house in the height of the Lancashire holiday season greeted Dr. Brodsky on August 14, when, in company with Mr. Seth Lancaster (cello) and Mr. Leslie Heward (pianoforte) he brought forward the great Brahms Trio in C minor (Brodsky was associated with Brahms himself in a memorable performance of this work). After this came Bach's 'Chaconne.' Brodsky never disappoints in Bach, and if you are lucky enough to find him 'on his game' (if I may be allowed a sporting simile) his readings are of the sort one mentally pigeon-holes for future reference. I am not alone in finding his playing at these mid-day concerts raised to a higher power, evidently finding the spectacle of men and women on the busiest day of the week snatching half-an-hour for great music, to react powerfully on his art.

The O'Mara Opera Company, whose doings at Manchester in May and June were rather overshadowed by the Beecham enterprise, re-opened its season's work by a fortnight at Blackpool from August 13 to 27. Local interest will probably follow its fortunes more closely by reason of the intimate association of two young Manchester conductors with the Company. Both Mr. R. J. Forbes and Mr. Charles Risegar are direct products of the Manchester School; they were talented musicians in other branches of their art before tackling that of conductorship, and like others of their craft they will find that experience 'on the road' is perhaps the surest way to the acquisition of sound technique. In very different ways they have the stuff of conductorship in them, and given them chance under suitable conditions, are sure to 'find themselves.'

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Miscellaneous.

In another column we print an able article on 'Musical Criticism,' written by Colin McAlpin. Recent discussions on art criticism in general give some point to the appearance of this article just now, but it should be stated that Mr. McAlpin sent us his manuscript some months ago. The matter has been brought to the front by a sort of symposium in *The Times Literary Supplement* (during July-August), in which Sir Thomas Jackson avowed himself a disbeliever in the utility of criticism, and pointed out that Pheidias managed to do his great work without its help. The discussion is finely summed up in a masterly article, presumably by the Editor of the *Times Supplement*, entitled 'A Defence of Criticism.' Mr. Ernest Newman is naturally on the war-path in this controversy. In the *New Witness* (August 16) he vigorously asserts the value of criticism, and piquantly exalts the status of the critic, who, it is effect claimed, should share with the 'honest man' the distinction of being 'the noblest work of God.' Mr. Newman says :

Sir Thomas apparently does not see that if, as Whistler puts it, 'the creature Critic is of comparatively modern growth,' that may be a sign of his super-worth. Nature can turn out artists by the basketful; but a little more time and trouble go to the making of the critic. That is why he appears relatively late; he follows the artist not, as the latter flatters himself, as the dog the master, as the blind the guide, but as the pearl the oyster, or the shower of golden sparks in the heavens the poor dull thing we call a firework. He is art's crown, the coming of art to consciousness of herself; nature tried her prentice hand on the artist, and then she made the critic, o. In the second place, we may be quite sure that if Pheidias had no critics in the press, he had plenty of them among his fellow sculptors; and I have no doubt these flayed him in private effectively as any penny-a-liner could have done in public.

But all interested should read the whole article. Leonardo da Vinci in his 'Note Book' says :

'You do ill if you praise what you do not rightly understand, but worse if you censure it.'

That seems to sum up the whole duty of a critic. There must have been some bold, bad critics in da Vinci's time, to have called forth this dictum.

The Times of August 4, in an article on 'The Singing of English,' with particular reference to 'Psalms and Songs,' describes some of the aims of the Society of English Singers, which we dealt with fully in the *Musical Times* for July, 1916. *The Times* says :

'All this aims at getting the stress on the right syllables and securing that others shall not be gabbled; it does not touch pronunciation proper. Negatively, we want to eradicate such weeds as *awñl* (all), *marn* (man), *lov* (love), *girst* (ghost), *layet* (late), *Gum* into the yard a *more* (Come into the garden, Maud), but, positively, to plant something much better. We do not as a nation articulate clearly or breathe properly. We apologise for these bad habits by attributing them to our reticent and undemonstrative nature; we could with more truth ascribe them to laziness and indecision. We do not find them in a man of energy and clear thought. A Frenchman opens his mouth to say *Chose magnifique!* and closes it to say *Est-il possible!* with us a circumflexed grunt not seldom does duty for both "How are you?" and "Good morning!" Yet we have among us some whose ordinary conversation is a musical delight to listen to, and then for the first time we become aware how beautiful English really is. The fact that many of Sir Thomas Beecham's singers are members of this Society, gives a hint of the revolution it may produce even beyond the walls of Drury Lane. The effect on opera itself was most marked in *Figaro* last week. The words were Paul England's; each singer was given latitude, and many used it. Tradition is here being formed in the best possible way, and with each repetition a nail is driven into the coffin of some old unreality.'

The Spectator (August 18), in a thoughtful article on 'National Song,' says : 'What a wonderful sensation of delight must enthrall a man who has written a song which

has moved a people; a song which has, as it were, given them the word they were trying to find, eased every simple man of his burden of inarticulate thought, taken him out of himself, and stirred his pulses till he does not know if it is his own heart which is beating or the heart of the world. Men of great poetic genius have had this incomparable experience and men of no poetic genius at all. The gods give to whom they will the power to speak for the people, to read their hearts and interpret them to themselves, to confirm their conviction, steady their purpose, purify their pride, and banish their fear. These things a man may do with his song if the gods will and if the people have one heart.' It is almost notable that the writer does not quote Andrew Fletcher of Saltoun, 'Let me make the ballads, &c., &c.'

We are glad to note that Dr. Carroll's Lecture Course or Music Teachers in the Manchester district is to be resumed. The session will open at Onward Hall (Manchester), on October 11. The lecturers will be Madame Amina Goodwin, Miss Hilda Collens, and Mrs. Frederick Dawson on 'Pianoforte Teaching'; Miss Say Ashworth, Mrs. Norman Melland, and Mrs. Fletcher Shaw on 'Singing'; Mr. T. H. Pear on 'Psychology'; Mr. H. B. Carpenter on 'Sound and Colour'; and Dr. Carroll on 'The Teaching of Form in Music.' Copies of the Syllabus may be obtained on application to the hon. secretary, Miss A. C. Pollard, 36, Torbay Road, Chorlton-cum-Hardy, Manchester.

The competition for the annual medals in connection with the *TOBIAS MATTAY PIANOFORTE SCHOOL*, was held on May 21. The awards were as follows: Seniors — Gwendoline Warren, silver medal; Eleanor Beachcroft, bronze medal; and Dorothy Hugo, additional medal. Juniors — Jack Isaacs, silver medal; Alma Samuele, bronze medal; and Sybil Barlow, additional medal. The adjudicators were Miss Kennedy-Fraser, Miss Mary Lediard, and Miss Marion Snowden.

Mr. J. H. Smithers Jackson (S.R.O., R.F.C.) tells us that Charles Wakefield Cadman, the American composer, is at work on a one-Act Indian opera with a modern story of California and Oklahoma social life, dealing with the problem of an educated and cultured Indian girl. Mr. Cadman's music has come to the fore lately in the States.

Answers to Correspondents.

G. A.—The American lady composer, Mrs. H. H. A. Beach (Mary Nancy Cheney), was born at Henniker, N.H., on September 5, 1867. Her musical education was begun and completed in Boston under distinguished resident teachers. In 1885 she married Dr. H. H. A. Beach, a surgeon, who died in 1912. Mrs. Beach has composed a Mass in E flat, a Festival Jubilate, a Gaelic Symphony, a Violin Sonata, a Symphony in E flat, a Pianoforte Concerto in C sharp minor, and numerous smaller works. We do not recall any performances of her works in this country.

ELEANOR.—'Analysis of Form, as displayed in Beethoven's Pianoforte Sonatas,' by Dr. H. A. Harding (in Novello's Primer series, No. 34, price 2s., and No. 57 Appendix, price 6d.), will meet your needs. The sonatas were fully dealt with from the player's standpoint in a series of articles in the *School Music Review* during 1915-17.

'OPERA.'—According to John Tower's 'Dictionary of Operas,' the 'Faust' legend in one form or another has been set thirty-five times. There are seven operas entitled 'Macbeth,' the most important of which is that by Verdi.

WOOLLAHON, N. S. WALES.—A recital given by Mr. Albert W. Arlom (flautist) and Mr. Wilfred Arlom (pianist) at the Conservatorium Hall on May 28 attracted and interested a good audience. The programme included the following Sonatas: B minor (J. S. Bach), G minor, Op. 83, No. 3 (F. Kuhlau), 'Undine,' Op. 167 (Reinecke), and 'La Flute de Pan,' Op. 15 (Jules Mouquet)—all music written for the flute and not showy arrangements. Mr. Wilfred Arlom played Liszt's second Hungarian Rhapsody.

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TWO EXTRA SUPPLEMENTS are given with this number: 'Awake, my Soul.' A Short Morning Anthem for Boys' Voices. By Charles Macpherson.

'I will give unto him that is athirst.' Anthem for Soprano Voices. By Hugh Blair.

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